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## ROYAL BOTANIC SOCIETY'S GARDENS, REGENCY PARK.

AMERICAN PLANTS.—THE EXHIBITION OF JOHN WARRER'S AMERICAN PLANTS will take place on MONDAYS, JUNE 4 and 11. Gates open at 2 o'clock. The Band will play from half-past 2 till half-past 4. Tickets to be had at the Gardens, and of the Society's Clerk; Austin's Ticket Office, St. James's Hall, price 2s. 6d. each.

## ROYAL BOTANIC SOCIETY'S GARDENS, REGENCY PARK.

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THE gallant Stapleton Cotton was one of those men who belong to two epochs. He was a soldier, actively engaged, nearly ten years before the last century came to its troubled close; and he was among us but as yesterday, a noble veteran gloriously laden with years, laurels, and pleasant reminiscences.

He was a member of an ancient family, one of a numerous household, and—as a younger son of a baronet of a fair estate but an excessively liberal disposition—with little hope of brilliant fortune, save what he might carve out for himself with his own sword. He was born in Denbighshire in 1773, the year in which George the Third's sixth son, Augustus Frederick, Duke of Sussex, was born; and eight years after he was at Audlem Grammar School, under a reverend head-master who taught him nothing, and with a schoolfellow who had the exceeding good luck to become an Archbishop of York—Vernon.

We do not know what sentiment of pride may have subsequently moved the breasts of the Audlem *alumni* when they heard of the growing fame of young Cotton; but it is certain that Westminster has always proudly ranked him among her many glories. Stapleton was eleven years of age when he entered the old school, and was placed in the fourth form. He must have survived all his school contemporaries who were in any way distinguished. Among them were Wynn, who was to become Mr. Speaker; Burdett, the popular tribune, who was at heart the proudest of patricians; Lord Titchfield, who did little more than become Duke of Bedford because he could not help it; and Henry Petty, cold and reserved in manner, but not in heart, as he continued to be till the other day, when he died Marquis of Lansdowne. To these may be added Jack Byng, who, like Cotton, was to die a Field-Marshal and a Lord (Strafford); young Wilson, the famous Sir Robert of after years; Southey, whose achievements are, perhaps, as likely to be remembered as those of any of the "fellows" of his time; and young Bunbury, who learned to drink "hot-pot" at Westminster, and never resigned his taste for drinking till the over-gratification of it killed him.

Those Westminster lads were of the "audacious" sort, catching the tone and colour of the times. The courtly Chesterfield thought them too uncivilized for his cub of an illegitimate son; and they had not greatly mended their ways in the days of George the Third. Young Cotton and his intimate friends used to sit at the feet of an old cobbler who had been a soldier. In his stall they listened to his stories, and tiddled "hot-pot" with him, a stinging beverage of porter and apples brewed for them at the nearest public-house. By way of refreshment, in what remained of their play-hours these future statesmen, warriors, senators, poets; with some illustrious mediocrities, were wont to "tip" a hackney coachman, and seated beside that unpicturesque and beery personage drive their lumbering vehicles at such a pace as they could get out of animals which belonged to the family "that wouldn't go." After young Cotton's time, there was an exercise of intellect which formed part of the "fun" that was the prerogative of a "Westminster." The clowns at

Astley's suddenly sprang into fame as the makers of continually renewed supplies of smart conundrums. But they were only the publishers. The Westminster boys were the authors; and, greatly daring, they might sometimes be seen in the amphitheatre, listening to the effect of their wit, snatching a hasty joy, and turning with more or less resignation to the assured flogging that awaited detection.

There were some good old customs then, which haven't died out. Young Stapleton, for instance, had the King of Wales and Welshmen, Sir Watkyn Williams Wynn (who had silver-gilt knockers to the door of his London mansion), for a godfather. On the festival of the saint most revered in the principality, Sir Watkyn used to make his welcome appearance in the school, give a guinea to every Welsh pupil present, except to young Cotton, who got two, by virtue of his double advantage of Welsh boy and godson. Sir Watkyn is an institution at Westminster, —and the boys of Welsh pedigree still get their guineas on the day of their patron saint.

With such accomplishments as he could acquire in four years at Westminster, at a period when the hours were divided between a not too oppressive study, the cobbler's stall, hackney-coach boxes, and the localities wherein the guineas of generous visitors were gaily squandered, young Cotton passed into the hands of a military tutor at Bayswater, who was to prepare him for the army and foreign service. The tutor was a Shropshire major of militia, who could teach neither a foreign language nor military drill, but who instructed his pupil in the art of cleaning firelocks and accoutrements. With this freight of useful lore, young Cotton entered the Welsh Fusiliers, as Second Lieutenant, in 1790, and, in spite of the lore, he was a Lieutenant-Colonel six years afterwards. But those were the days of bloody wars, sickly seasons, and rapid promotions for those who had the good fortune not to get knocked on the head. The young Fusilier, transformed into a Dragoon, followed the Duke of York in that expedition into Flanders in which our soldiers swore as roundly, drank as deeply, fought as bravely, but did not reap honour so abundantly, as in the time of my Uncle Toby. Young Cotton, with no lack of a spirit of fun, had also an abundance of that excellent quality called prudence. He contrived to be a "good" without caring to be a "jolly" fellow. Promotion would have called him to an easy life at home; but no urgent private or professional affairs could keep him from satisfying his great appetite for battle and its attendant pleasurable perils. When young fellows had not this appetite, their very sisters hoped they might be kept under fire till they acquired it. "I think," writes Mary Chatham (wife of the second Earl) to Mrs. Stapleton, young Cotton's aunt,—"I think it's going to be my brother's case: he will get his promotion immediately, and then his duty is at home; and I really do wish it may be some time before the other officer can go out to relieve him. I trust to Providence for taking care of him, and I cannot but wish him to have his share of service. Just now is a very anxious moment, and the wind contrary for hearing from Flanders." Such women as this writer were of the blood of her who bade her Spartan boy to come back from battle, with his shield or upon it. Mary Chatham, the daughter of Lord Sidney, had spirit enough to have written the famous epigram on her own husband's doings at Walcheren, when

Great Chatham with his sabre drawn  
Stood waiting for Sir Richard Strachan;  
Sir Richard longing to be at 'em,  
Stood waiting for the Earl of Chatham!

That the perils of the battle-field were not the greatest a young soldier could incur is to be seen in the fact that when Capt. Cotton did return home wearied, and was quartered at Margate, he fell in love with the most witching of young Jewesses, and only found safety in beating a retreat from the otherwise irresistible enemy. The hearts of heroes are, undoubtedly, made of very susceptible materials. Nelson was never a day or two idle a-shore but he was straightway a willing thrall to some seductive beauty. There is no remedy for heroes who thus suffer but "business," and Cotton, like Nelson, obtained the remedy, and applied it with the utmost success.

The scenes of peace, which alternate in this book with those of war, give a very happy relief to the earlier pages. Now, that the rail has bidden Dr. Arnold's "good-night to feudality," and that a few hours convey a man, like him on the Enchanted Carpet or the Bronze Horse, to a distance which he could not formerly have accomplished under as many days, the details of the old slow, but not necessarily unpleasant, progress seem almost incredible. In the old time of George the Third "the session and the season terminated together, and after the birthday, on the 4th of June, country families departed for their homes. Sir Robert Cotton performed the journey, driving four greys, harnessed to a large coach, containing the ladies of the family. When his sons were of the party, they followed on horseback, and the cavalcade always spent three days in accomplishing the distance between London and Combermere Abbey." Here, we think, Lady Combermere has understated the period of time in which the same four horses could draw a family coach from London into Cheshire, some ninety years ago. In George the Fourth's time, the journey with fresh post-horses at about every ten or twelve miles, took two long days. The same four, over the roads of the last century, would not have conveyed a whole family from London to Combermere under a week.

The father, and at least one other ancestor of the late Lord Combermere, had refused a peerage. They properly believed that to be among the first Commoners was to be in a nobler position than any they might have occupied (for no particular public service rendered) at the bottom of the roll of Peers. The honour was, at last, nobly won. After nearly half a century of perilous and honourable service, the greatest of the sons of this distinguished family entered the House of Lords. The distinction was never conferred on one who had more untiringly striven for or more gloriously won it. We find our hero wherever there was danger to his country and opportunity for him to aid in turning it aside. He rendered good service at the Cape when the Dutch set out with much zest and failed, as humbly, to regain the prize from us. What an old-world name does that of Tippoo Saib now seem; but there was a time when it was held in such execration in this country that men gave the first of the two appellations to their dogs! Cotton was by the side of a certain Colonel Arthur Wellesley in the war against that Indian chieftain, and when the former officer returned to England after the close of the war in the Mysore, there were few names more popularly cherished than that of Cotton. After service, at home, of considerable importance, he went through the *Peninsular War*, as was summarily said of men who were year after year in great battles, fought against soldiers of the utmost bravery, and who suffered privations with as much cheerfulness

as if they had been positive luxuries. He who had been in the fiercely-fought Eastern field of Malvely with Arthur Wellesley, was second in command at Salamanca to Lord Wellington. Foreign sovereigns set his breast in a blaze with stars and crosses, and Parliament stirred his heart with its repeated expression of the national gratitude. It was the era of heroes, and the most heroic obtained the most highly-coveted guerdons. At the close of that era, when veterans in war who were still young in years, or not beyond the prime of manhood, sheathed their swords, and silently waited for the apportioning of the laurel wreaths, General Cotton was offered the Barony of Combermere and a pension of 2,000*l.* a year. The gallant soldier accepted the title, but he declined the money.

In incidents of social and military life connected with the time over which we have travelled rapidly, the book abounds. We encounter those well-known ladies on board Indian ships who are determined to marry somebody before they land, and who marry him accordingly. We read admiringly of the mad practical jokes of General Floyd's wife, "mother of the beautiful Lady Peel," and hardly know what to make of a lady who will have her baby christened twice, and who contrives to make the General carry it before him on horseback against his will, and in presence of all the troops. Then there is that Colonel Wellesley, seven years older than Cotton, and whom the latter found "cheerful and good-natured, but reserved, never even at that age indulging in the confidential intercourse of youth. Always anxious to dress well, he was never successful in his efforts, yet the scrupulous neatness of his attire was always remarkable."

The two colonels, Wellesley and Cotton, were breakfasting together the day after the capture of Seringapatam, and Tipoo's sons, two young hostages, were with them. In the month of the younger son, five years old, Cotton playfully put a lump of sugar, at which the boy looked more perplexed than pleased. Sixty years later, when the boy had grown an old man, and came to England and was Lord Combermere's guest, Gholam Mahomed referred to the incident:—"Having heard of the trial by rice, he had thought when the sugar was first put into his mouth that some punishment would follow, and had been greatly frightened at the idea."

The events of the Peninsular War are carefully detailed by the gallant officer who has divided with Lady Combermere the duties of biographer. When that war was concluded the professional vocation of the brilliant general was not brought to a close. In 1817 he found a new sphere and opportunity for usefulness as Governor of Barbadoes and Commander-in-Chief in the West Indies. Subsequently, he held the still higher office of Commander-in-Chief in India, where his military glory culminated by his capture of Bhurtpore. Before that formidable fortress Lord Lake had ingloriously failed in 1805, with a loss of 3,600 men; and Brahmins and astrologers affirmed, in 1826, after consulting the *Shastras* and the stars, that Combermere would fail, as Lake had failed, for the foundations of the place had been laid at such a happy conjuncture of all things, the planets in particular, that it could only be taken by a crocodile which might be thirsty enough, and with sufficient power, to drink up the deep water of the moat by which the place was surrounded! Accordingly, the defenders looked out upon the besiegers with complacency, trusting to fate, and laughing to scorn the attempts of infidels who would convert fate into fortune. But Combermere proved the instru-

ment of one and the child of the other. He dealt scientifically with the moat, and captured the almost impregnable place. Brahmins and astrologers were, however, not humiliated; fate, and not fortune, had triumphed. "Combere" was good Sanscrit for "crocodile"; and the stars and holy books had long foreseen, no doubt, that it was this infidel Combermere, or "great crocodile," that was to drain the moat and capture Bhurtpore.

The success of Combermere's command in India won for him new honours and a step in the peerage. In the army he was ultimately raised to the highest dignity a soldier can win and wear, that of Field-Marshal, which was conferred on the veteran in 1855, when he was above fourscore years of age. Ten years afterwards—that is, in the February of last year—this noble soldier and most perfect gentleman died when he was within a few years of being a centenarian. He had outlived all his early contemporaries. To the last he took cheerful part in the duties and pleasures of life, leaving to an only son the inheritance of a great name, and to a sorrowing widow, his third wife, the task of recording how the bearer of the name won for it all his greatness. This has been done, evidently as a labour of love, by Lady Combermere, and she has been efficiently assisted in the military details by Captain Knollys.

Apart from the biographical and professional details, the volumes, moreover, are full of sketches of persons of importance or interest who came into connexion with Lord Combermere. Here is a slight one of a man about whom the veteran was not mistaken:—

"During Louis Napoleon's residence in London, he was an occasional guest of Lord Combermere. Many members of fashionable society now disavow the opinions which were then openly expressed as to the Prince's abilities. These were never for a moment underrated by the members of Lord Combermere's family, who had been often amused and sometimes provoked at the general estimate of the future Emperor's powers. Whilesilent and reserved, he was quietly studying mankind in general, and the British nation in particular. London fine ladies and gentlemen termed him dull and uninteresting, little recognizing the tact and strength of will which was one day to conduct him to that imperial throne. Yet notwithstanding his apparent indifference, he was always ready to discuss in an agreeable manner those social questions which interested him. The Emperor of the French would smile now, if he recalled how once, when the princely refugee was invited to dine with Lord Combermere, his non-appearance at the appointed time did not delay the dinner, for no one lady or gentleman was ever waited for at the veteran's table. Therefore, soup and fish had been removed before the future sovereign arrived, apologizing very courteously for an unpunctuality which was not his own fault. Louis Napoleon's love of art was an early passion, perhaps one of the many qualities that recommend him to his countrymen. At his residence in King Street, St. James's Square, he had collected many artistic gems and family relics, which he highly prized; and a few days before his last departure for Paris, he had invited Lord and Lady Combermere to inspect them. For the latter, as well as for the Marchioness of Londonderry, he made sketches of decorations to ornament their stalls at the great military bazaar, for the benefit of the Irish, which was held at the Life Guards barracks, in the Regent's Park. It was at one of these stalls that the late Duke of Devonshire, besides purchasing from the other ladies useless trifles at fabulous prices, generously handed Lady Londonderry one hundred pounds in return for her glove, which with chivalrous grace he placed near his heart. The Empress, as *Mlle. Montijo*, was, equally with her future husband, an occasional guest at Lord Combermere's house. She was known in London society as the Spanish beauty, but handsome as she then

was, her loveliness had not expanded into that full splendour which it afterwards attained."

But far superior to these sketches are the letters of Georgina Townshend and Lady Hester Stanhope, contained in these volumes. The touches of "great Brunswick," and of Queen Charlotte, in the former, are characteristic, not merely of the royal personages, but of the people about them. Here are the King and Queen at Weymouth:—

"The Queen was so good as to do me the honor of *whipping* me yesterday evening as I was looking attentively at some plants Princess Augusta was showing me, her good dear Majesty came slyly behind & corrected me. I started round, and to my astonishment saw the Queen, she laughed and said, 'I believe you never was whipped by a Queen before,' which, to be sure, was pretty true. My maid told me this morning that the King seemed very much entertained with seeing the good people bathing, she said he laughed very heartily; a band of musicians played 'God save the King' all the time he was bathing, & upon the sands, indeed, every attention that can be paid is paid him here; it is quite delightful, but I still want more society for him."

The gallantry of those days receives this illustration:—

"I do not know if you are acquainted with General Goldsworthy, but he is a most excellent pleasant man, & quite devoted to the King. After all the toasts were given the other day, the King sent to him, & bid him give the ladies on board as a toast, & desired he would have a pretty tune played at the same time (we have always military music on board). This said good general is always full of fun, & loves to make the King laugh. You will be surprised that there should be such a name to a dance, but he, out of compliment to us, ordered them to play, 'Go to the Devil & shake yourself!' This surprised us all, made us all laugh, & when we left the dinner-table, to be sure we all mobbed him pretty well, from the Queen downwards, & he will not hear the last of it in a hurry, as we mean to contrive that he should have severe reproaches from different parts by the post, from the injured fair ones of our companions on board."

Miss Townshend was a lady who spoke of a clergyman as the "poor man," commended his sermons as "proper," played *Commerce* with an eager desire to win, on account of its "convenience," ridiculed others who were as eager to win as herself, and hated the French with that insane hatred which in the last century was mistaken for patriotism. Even for the poor French refugees in this country Georgina Townshend had no sympathy. She "hated the sight of them," and only when Marie Antoinette is treated with indignity, does her feeling for that queen arouse itself,—still characteristically. It is "horrid" that the Queen of France should be sent "to the Conciergerie, or to some other prison, I forget the name, but both of them are places where the very worst are sent, and quite your commonest prisoners!" But Miss Townshend loves most to deal with her idol-king, George the Third:—

"Only think what the King did by me this morning; but it is reckoned nothing here, they are all so used to it. I was going to eight o'clock chapel with him & Princess Elizabeth, & just at setting out my nose began to bleed quite violently, so I returned to my room. When they returned from chapel I was ready to go down to breakfast with them, & the King was so good as to ask me how I did, but then gave his advice at the same time, & called out to me, loud enough for his attendants to hear him, 'Some Epsom salts would do you a great deal of good, Miss T.' Luckily his aide-de-camp was behind me, & at breakfast he told the Queen, who knew nothing of my bleeding, & therefore was a good deal surprised that he had been prescribing a cooling dose of physic to me.' This was said before all the pages."

It was the fashion of the day among the

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king's friends and the supporters of Government to adore George the Third and sneer at Nelson. The English ambassadress at Berlin thus adds some touches to what has already been published by Mrs. St. George:—

"There is an Irish Mrs. St. George here who has lately arrived from Dresden, where she saw more than enough of Lady Hamilton & her two supporters, with whom she is dancing *pas de trois* all day long. Lord Nelson speaks of his ungrateful country & the gross ill-conduct of Government. He hopes, however, to be again employed, but not for the love of the ministers. He knows them too well. I have, I think, had *une échappée belle* by their avoiding Berlin & going up the Elbe. I suppose I must have presented Lady Hm. if she had come here, and yet till I knew the style of her reception by the Queen of England, I should have been puzzled how to act. I hear that Sir William has got some grand presents for Her Majesty, which Regina will like. Lady Hamilton is fat and vulgar in her manner, except when she drapes herself in her shawls and begins her attitudes, which are still beautiful. Poor Sir William seems to be quite superannuated & exposes himself sadly. The last time Mrs. St. George saw him was at a great fête which was given to him at Dresden, & where, having, according to custom, drunk pretty freely with his Lady & the Admiral, he proceeded to show feats of agility round the room, & concluded by moulding *cocklede bread*, to the great astonishment of his phlegmatic German audience. Lady Hamilton turns Lord Nelson round & round, saying, 'See, this is all that is left of him, for he has not *this* nor he has *not that*;' while the poor fool draws out his admiration of all that she says or does. We are all here on the tiptoe of expectation with the hope of seeing soon Susanna (Lady Hamilton) and her two elders. The party is still at Dresden, but I fear that instead of passing by Berlin they will go up the Elbe by water, as Lord Nelson cannot bear the motion of the carriage. The old story of Hercules and the Distaff seems realized in him, & the number of ridiculous anecdotes which are told of him makes one feel quite peevish. His last exploit was at a grand ball at Dresden. He appeared as handkerchief-bearer to his lady, who of course cannot wear so vulgar a thing as a pocket, & is therefore obliged to call to him when '*the salt rheum descends*.'"

In the letters from Lady Hester Stanhope there are strong delineations of her character, developed as the latter was even when she was young. This is, perhaps, not matter for wonder, if we remember that her father was a peer with republican principles, who "seriously strove, in his Jacobinical enthusiasm, to bring up two of his sons as working tradesmen." Lady Hester was of a different temperament. She loved to ride blood mares that showed their quality by kicking for ten minutes after she mounted them, in disgust at her "petticoats." Then how the pride of race peeps out in the girl's remark, "Mr. Elwes says nothing proves more that I am so thoroughbred than liking hot weather, and preferring to ride in the heat of the day." She loves a girl with "the true classical locks," because they are such as Horace had praised, and "therefore not to be despised." And how the Arab Lady Hester shadows itself forth in the young creature's exclamation on the report of Lord Chatham going to India: "I wish they'd send me in men's clothes; I would settle the business speedily with the Gentoos, and have a house finer than fine, hold my head higher than high, be wiser than wise, and make the people most happy!" At the present time there are few objects more detested by great and refined persons than the "fast girl," but she does nothing compared with the free and easy ways of the fast girl of the last century. Lady Hester thus writes of herself and Lord Camelford, the most notorious of the "blackguard muscular gents" of the last century. Such a sight at night in Bond Street as

is here described would very much perplex the modest guardians of the place:—

"Wickham, Wednesday.  
"My dear Mrs. Stapleton,—Here I am, and with whom do you think I came? Guess! Lord Camelford! Sir F. Burdett and he are great friends, and a short time ago he introduced Lord C. to me, & he joined our party last Monday to Richmond, that is to say, Lord C. drove me to Putney, saw me embark, & then ordered his curriole & gig to wait for me at Richmond, to convey me back, and any other persons of the party. I wished to return to town. After a most pleasant dinner, which was made particularly so by some of the Prince's Regt. joining us at Richmond, I drove Lord C.'s curriole back to town, with a smart man & two beaux in his gig, a German waggon and four, & two or three more open carriages. I took the lead, & arrived in town about eleven at night. Took up Lord C. in Bond Street, & we supped at Mrs. Egerton's. \* \* You will long to hear what I think of Lord Camelford, who, by-the-by, I have sent off to town; he expected me to return with him, but was mistaken. In the first place, he is plain, very pleasant, very sensible, and gentlemanlike, in short, I like him much. He likes and understands horses to perfection, and refused 400*l.* for an untried horse; in short, I saw nothing to fear in this much talked of personage."

Lord Camelford was one of those ruffians whose existence seems hardly possible contemporary with such true and honest men as Lord Combermere, the record of whose life we now make over to the fuller consideration of our readers.

*Free Thoughts on many Subjects: a Selection from Articles contributed to 'Fraser's Magazine.' By a Manchester Man. 2 vols. (Longmans & Co.)*

THE Rev. J. Lamb, a kindly old clergyman, doing duty in one of the poorest districts of a busy and dashing city, puts forth his "Free Thoughts" on men and things around him, as the results of study and labour during many years. Manchester would not generally strike an Oxford man as a desirable place in which to cast his lot. The tall chimneys belch out smoke and flame. The factories exhale an oily odour; a crash of wheels and a whirl of spindles bump and grind upon the ear. Many of the streets are black with coal-dust; most of the houses are mean and poor; cellars and gin-shops abound at every turn. The manners of men are a little brusque, and the accent of the commons is of the Doric north. It rains a good deal, and the atmosphere is constantly dark and thick. These things are all on the surface, open to the senses, and are certainly not inviting to a man fresh from the sweet woodland sceneries of the Isis,—from the quietude of Addison's Walk, and the seclusion of college grounds. What there may be of noble genius, of calm endeavour, of suffering and striving virtue in the midst of that seething population, will take an observer years to discover. Hard drinkers and hard livers, the Lancashire operatives, so many of whom come of martial and marauding clans, and are themselves huge swearers, swift runners, and hearty fighters, both up and down, are also great inventors and mechanics, men marvellously acute and quick in logic, often great readers, profound algebraists, enterprising botanists. At New Cross, near Ancoats, there has met, from time immemorial, a working man's parliament. It is in some sort historical ground; for at this cross was held, in old times, a market, at which the rough Doric citizens sold their wives for a shilling and a pot of beer. At this Cross preached Ann Lee, the famous founder of the Shaker Communities of New Lebanon and Watervliet; and, in later days, the stump

has been mounted by Orator Hunt and by Feargus O'Connor. Every night, and especially when the rich men's parliament is sitting in Westminster, the poor men's congress meets at New Cross; and, if you choose to push in among the crowd, it will be strange if you do not hear something to repay you for the trouble; some sharp, shrewd observation on affairs, which would have been considered effective in the mouth of a Gladstone, of a Bright.

Of the endurance, the patience, the sacrifice of that people, the story of the Cotton Famine is an historic proof.

We can well imagine, therefore, how in time, and with increasing insight into the character of a people which men like Mill and Fawcett regard as the mainstay of our race, Mr. Lamb should become deeply attached to his parishioners, and even to his parish. Listen to this burst of eloquent defiance to all critics and gainsayers:—

"A noble county, be assured, is that of Lancashire, notwithstanding its tall chimneys, and black-mouthed coal-pits, and smoke-begrimed faces, and swarthy artisans, and cotton-covered operatives. The Southern shrinks from it as a pestilence. The Londoner would almost as soon be stuck up to the neck in a Tipperary bog, as be fixed in a manufacturing town. But, over the wide world, point out to us a district of the same extent as Lancashire with the same properties of greatness. In this much-maligned county there are fields as green, and landscapes as fair, as eye can rest on. Nowhere is agriculture, in its science and practice, advancing more rapidly. From beneath its surface coal is dug out by lawny arms to turn the machinery of the monster factory, and to cheer the fireside of the humble cottage. From its mountain sides the stone is quarried in abundance. Along its picturesque valleys the dancing water-fall is made available for turning the wheels of the mill, and the wild beauties of nature are trained to the service of the practical and useful. Railways intersect the county like net-work, affording unusual facilities of transit. On its rivers float the argosies of a hundred lands; and from its ports are borne its manufactures to the four corners of the earth. Its inhabitants are characterized by a sterling intellect of Saxon parentage, polished and whetted by the daily attrition of commercial dealings. Many a strong mind has struggled up from the weaver's loom, till it has enriched the literature of the day, or increased the comforts of the day by its practical inventions. A county indeed not without its failings; but still a county 'whose merchants are princes,' whose women are said to be 'witches,' and whose people generally, though rough and gnarled in their outside bark, are in the main sound at the core!"

We like the honest ring of such a passage; the more so, perhaps, as we think that Mr. Lamb might have insisted yet more warmly on the natural beauties of Lancashire. We are not unacquainted with the best landscapes in the best countries; yet we dare to assert, that in their own qualities of beauty, some half-dozen scenes in the county palatine vie with anything of their kind,—to wit, the views from Lancaster Castle, from Todmorden Hill, from coigns of vantage in the Burnley Valley, and for a coast-scene, Dutch in its wildness of sand dunes and shore lines, the mouth of the Ribble. Even in the vicinity of Manchester, there are nooks of a singular beauty. Culceth has its pretty little vale and stream. Wilmslow and Bowden have their wooded knolls. At Mottram begins the range of hills leading up to Kinder Scout and its lonely fellows.

Neither is the Manchester man flattered by Mr. Lamb any more than the Lancashire scenery:—

"Your model Manchester man—your type of the class—is a peculiar being. He does not know

the meaning of the term abstraction; he views everything in the concrete. He has no idealities; historic associations are unintelligible to him. His figures are not imaginative, but arithmetical. Even fancy goods he views through the medium of the real and tangible. He reduces everything to sight and touch. His poetry is not to

Clothe whate'er the mind admires and loves  
In language and in numbers,

but arms and legs in calicoes and fustians. The blood of all the Howards is to him but so much crimson fluid, of about the same value as the red ink into which he is dipping his pen. 'Family!' we once heard an influential salesman exclaim: 'fools will be everlastingly tracing up their pedigrees to the times of the Conqueror! And if they can do it, what better are they? Will it make a pair of bandy legs straight, to have descended from a knight in armour? Give me the man who will order up his five hundred pound parcel, and pay for it! That's the article for my money!' Such an one, like Peter Bell, sees things as they are.—

A primrose by the river's brim  
A yellow primrose is to him,  
And it is nothing more.

If he examined the coat in which Nelson died at Trafalgar, he would wonder whether it were of West of England or Bradford manufacture. Of the Duke's despatch-box he would say, that it was worth so much as 'old materials.' Over the blanket disgorged by the boa constrictor he would soliloquize, that it had been damaged fifty per cent. If told of the marvels of Aladdin's lamp, he would enquire whether it were gilt or bronzed. If he had heard old Dowton describing, with all the unction of Falstaff himself, how the 'misbegotten knaves in Kendal green let drive at him,' he would have wondered whether the green was fast-coloured dye or not. If he saw the mummy of Potiphar's wife, he would pronounce oracularly that the wrapper was flax, not cotton. He is a literal, practical, prosaic being. You have heard of the person who was awoke by his wife one fine spring morning with the remark, 'My dear, the day is breaking!' when the unpoetical rogue turned over and made the grunting reply, 'Well, well, let it break—let it break—it owes me nothing.' Here was the matter of fact, unimaginative man of trade."

Mr. Lamb is, of course, a Tory, as becomes his cloth, and he rejoices exceedingly in the progress of Conservative ideas in Manchester, especially among the working classes. The fact of this progress cannot be denied; the factory hands, as we learn from another source, are becoming far less liberal in politics than their masters. The conservative artisans defeated Mr. Bright, when he stood for Manchester.

#### NEW NOVELS.

*Armada.* By Wilkie Collins. With Twenty Illustrations by George H. Thomas. 2 vols. (Smith, Elder & Co.)

It is not pleasant to speak as we must speak of this powerful story; but in the interest of everything that is to be cherished in life, in poetry, in art, it is impossible to be over-explicit in the expression of judgment. Mr. Wilkie Collins stands in a position too distinguished among novelists not to be amenable to the plainest censure when he commits himself to a false course of literary creation.

'Armada' is a "sensation novel" with a vengeance,—one, however, which could hardly fail to follow 'No Name.' Those who make plot their first consideration and humanity the second,—those, again, who represent the decencies of life as too often so many hypocrisies,—have placed themselves in a groove which goes, and must go, in a downward direction, whether as regards fiction or morals. Who has ever managed incident for the stage as Scribe did? And yet, owing to this craving for incident, all his later plays—such as the 'Tales of the Queen of Navarre,' 'The Three Maupins,' (not forgetting the complications of his opera-books which

followed the 'Domino Noir,')—are only so many examples of labour wasted, of ingenuity distorted, of appeal wrongly directed. We are in a period of diseased invention, and the coming phase of it may be palsy. Mr. Collins belongs to the class of professing satirists who are eager to lay bare the "blotches and blains" which fester beneath the skin and taint the blood of humanity. He is ready with those hackneyed and specious protests against the cant of conventionalism. These may amount to a cant more unwholesome than that against which it is aimed. This time the interest of his tale centres upon one of the most hardened female villains whose devices and desires have ever blackened fiction—a forger, a convicted adulteress, murderess, and thief, aged thirty-five,—a woman who deliberately, by the aid of a couple of wretches whose practices belong to the police-cells, but not to pages over which honest people should employ and enjoy their leisure, sits down to make her way to fortune and apparent respectability by imposture, deliberate murder and, lastly, by cold-blooded unfaithfulness to the man who had really loved her and rescued her from her bad life, and for whom she is said to have entertained her solitary feeling of real attachment. The Count Fosco of 'The Woman in White' was a mild culprit as compared with Lydia Gwilt, assisted by her supporters, Mrs. Oldershaw (styled by her "Mother Jezebel") and Doctor Downward. Doubtless such written creatures may live and breathe in "the sinks and sewers" of society—engendered by the secret vices and infirmities of those who were answerable for their existence and who encourage their misdoings; but when we see them displayed in Fiction with all the loving care of a consummate artist, (and without any such genuine motive as led formerly Hogarth and latterly Mr. Dickens not to show a horror without a suggestion towards its cure,) we are oddly reminded of a line in Granger's West Indian poem, 'The Sugar Cane,'—

Now, Muse! let's sing of Rats!

What artist would choose vermin as his subjects? The serpents that breathe a coil about the head of Da Vinci's Medusa, in the Florence Gallery, are mere accessories to the grand, fatal face. Here we have nothing so graceful, nothing that gets beyond the

Eye of newt and toe of frog  
of the obsolete witch. The sorceress of 'Armada' (to display whom the novel was evidently constructed) writes, diaries, confides, as familiarly as did Harriet Byron (a lady objected to as tedious by "sensation" novelists), and to the last miscreants in the world to whom such a woman would have spoken out. She is described as a beautiful, accomplished, plausible lady, approaching middle age, who, after having passed her life in kennels and gambling-houses and casinos and jails, shows no trace in her demeanour of such associations, and by her graces entraps two young men and one old fool. The criminal dock, the prison, the companionship with a procuress, must tell even on an educated woman who had sunk to such infamy. Lydia Gwilt began her life in the midst of crime; and yet we find her writing to "Mother Jezebel" and talking to herself about "Beethoven's Sonatas"! With all his art in piling up events, Mr. Collins cannot but be said to have failed in a story of which the centre and in which the only being who excites curiosity is such a creature as this.

The tale begins, as readers may know, with a family secret, intended to do the duty of the old pagan Fate,—with a horrid murder, obscurely confessed; the confession of which, for the novelist's purposes, is so hedged round and guarded as not to have had the slightest influ-

ence on the persons of the story, had their positions been less strained, in order to enable its author to work up his diabolical heroine to the last pitch of criminal excitement. The two Allans, relatives and namesakes, son of the murderer and son of the murdered man, were obviously to be thrown together. Next comes the contrivance of three sudden deaths, outdoing the catastrophes in 'No Name,' in order that the puppets, the wild outcast Ozias, the stupid hero Allan, and the diabolical Lydia, who is to be demon of the melo-drama, may be set in their right places on the stage. The woman's attitudes are artificially prepared by the dream of Allan Armadale the foolish on board of the timber-ship, into which he has been thrown with Ozias, his namesake and relative, the son of his mother's husband's murderer. This dream is set down with an emphasis and discretion totally inconsistent with the thoughtless and not observant character of him who narrates it; and has been thus elaborately told to anticipate the events of the plot. Let it be observed that, to serve the necessities of the story, Ozias (alias Allan Armadale, No. 1, or No. 2), though he is described as having a certain force as well as fidelity of nature, falls, in spite of his superstitions, like a slave into the trap of the abominable Lydia. She has resolved to marry the careless heir of Thorpe Ambrose (after having had a large share in bringing about the circumstances which led to his father's murder,) so soon as she learns that the three sudden deaths, of which she was the involuntary cause by her meditated suicide, have given him an ample heritage. On being fitted out with money and false credentials by the very harriard who had formerly abused and abandoned her, she goes into the country and plants her batteries of seduction accordingly. Allan, the careless, is still wise enough, after awhile, to perceive his danger; whereas Ozias (alias the more gifted Allan) falls into her snare. Availing herself of his weakness, she plans a scheme of monstrous villany, deliberately detailed, step by step, in her diary. The excuse attempted for her by Mr. Collins, is the love which she is described as feeling for her husband. Doubtless, there may have been women, wrecked and besmirched like herself, who have clung to such an affection; Lydia is not one of these. When she is disappointed in a return of the warmth she had expected, she coolly forsakes Ozias and denies their marriage, in order that, availing herself of the identity of names, after having murdered her husband's namesake, she may represent herself as the rich Armadale's widow, and place herself in a position of opulence. These abominations are displayed with the concise neatness and excellent precision of language which distinguish Mr. Wilkie Collins; but these very great and cordially-acknowledged literary attributes only bring the monstrosity of invention into brighter relief. The end crowns the work. A new murder is now-a-days almost as hard a thing to find as a blue dahlia. After Lady Audley's well in the Lime Walk, after the revolving window of 'Uncle Silas,' it was not easy to devise a horror which should frighten the world with some show of freshness. This charming Lydia, thrice married, having sold Allan to her second husband, Manuel (by the way, bigamy has not been here mentioned among her charms),—and, after having been baulked by his escape from that co-fend's clutches, succeeds in entrapping him into a so-called Sanatorium, kept by one of her earlier confederates, Doctor Downward. The two agree on a pretty little scheme of extinguishing his life by a fumigating apparatus, which is to



poison the air. How, in place of his falling a victim to this device, the husband whom Lydia one day loves, one day outrages by denial of their marriage-tie, is nearly the victim; and, how, when remorse for not having succeeded with the right object, and having all but destroyed the wrong one, seizes her, she flings herself on the pyre (so to say) by way of picturesque atonement, are facts already known to Mr. Collins's readers.

While discussing this story as a work of art, it must be pointed out that every character is arranged so as to be subordinate to this horrible creature; further, that there is only one besides herself in whom it is easy to take interest. This is, of course, the gipsy Allan. The other Allan, the possessor of Thorpe Ambrose, is a vacant, good creature, nothing more; and his "choice," Miss Milroy, is an insignificant girl. Her father is a bore, her mother is a shrewish invalid. We have spoken of two of Lydia Gwilt's familiars. A third is the old, amorous, drivelling Bashwood, the steward, parent of another choice creature, the professional spy. Is it severe to say that out of select ingredients like these, with such a plot as we have referred to, no good can arise? Be the cauldron ever so adroitly heated, the mixture must turn out "thick and slab." The young lawyer, Pedgift, a sort of human sparrow, is so sharply and shrewdly touched as to satisfy every one that Mr. Wilkie Collins has power to fill a canvas with living, breathing creatures of a higher order than the obscene birds of night.

One word more. The novelist has never been more terse, more clear, more pictorial, than in the soliloquy, the dialogue and the descriptions of this his latest and most perverse novel. Unnatural (so we hold) as is Lydia Gwilt's diary, it is still capitally kept, if considered *per se*, as a piece of journalism. And the painter, to whom we are obliged for many life-like landscapes, has not yet painted anything better than his scene of the picnic on the Norfolk "Broads," where the arch-fiend of foolish Allan's dream presents herself on the edge of the pool!

*The Lady's Mile.* By the Author of 'Lady Audley's Secret.' 3 vols. (Ward, Lock & Tyler.)

Miss Braddon in 'The Lady's Mile' resigns her sceptre over the realm of the sensational novel which she inaugurated, and aspires to wield the rod and to become a preceptor in the didactic school of manners and morals. She herself seems to find the exchange a little dull, and her readers feel the same result. 'The Lady's Mile' purports to be a novel of society as it is,—a picture of the manners and customs of London life, with the "folly as it flies" shot down by way of warning and reproof to those who stand by to see. The chief sin against which she takes up her parable is the frivolous dissipation and extravagance of the young women of the middle ranks,—making life, as one of the heroines confesses, "one perpetual contest with other girls as to which of us should wear the best dresses and know the nicest people and go to most parties." This particular form of vanity, and what comes of it, form the subject of the story. The mercenary marriages by which these delights are to be insured in perpetuity are described, and the disappointments they bring are enforced with some power of scene-painting, but with a lack of vital interest. Florence Crawford, the painter's daughter, who frankly confesses herself mercenary, and tells her dearest friend that she intends to "marry for money," and says to her father, who remonstrates with her,—"Do you remember taking me to some

place near Islington to see one of Mr. Foley's pictures? Islington seemed like a new world to me, and I felt that I should commit suicide if I lived there a week. To be out of the reach of the Parks,—to have no horse to ride, no pretty dresses to wear, no nice fashionable friends to visit,—to ride in omnibuses and wear old-fashioned bonnets, and go through life dowdy and neglected,—O, what misery it all seems! I know all this sounds selfish and horrible, papa, but I have been brought up to be selfish and horrible!"—which latter assertion is not exactly the fact, for her father is a good man,—a successful artist devoted to his art, who has spoilt his only child, but who has loved his young wife and cherished her memory with a tenderness that might have brought, and kept alive, some touch of womanly feeling into the heart of his pretty, worldly, selfish daughter. Florence Crawford has an airy candour about her which redeems her from the reader's disgust. She does not understand all she talks about, and she is better than she knows. She captivates a Mr. Lobyer, a young Manchester manufacturer. Miss Braddon's ideas of Manchester men have been taken from unfortunate samples; she makes a black portrait and presents it as a type of the class. "Mr. Lobyer was not a nice young man. He was rich, and there were many people who would have been very glad to think him nice, but who were fain to abandon the attempt and to demand tribute of admiration for their favourite on other and loftier grounds. Society, as represented by matrons with marriageable daughters, decided that Mr. Lobyer was a rough,—a dear, good, candid creature, who blurted out everything he thought. He was neither handsome nor clever, but he was the richest available bachelor in the circles which he adorned." "He had steeped himself to the lips in the worst dissipations of Paris"; "but a flavour of Monte Christo hovered about the person of Thomas Lobyer," and the best that even the men who hoped to borrow money of him could find to say of him was, that there is "something racy in his cubbiness, you know, for it is not every fellow would have the pluck to be such a thoroughbred cub." This amiable young man, who was mean to the backbone, and who yet spent money like water upon his own gratifications, is the one whom all London young ladies are represented as anxious to marry, and whom Florence Crawford determines to marry. There is a clever description of her wedding preparations, and there are clever bits of description of Flo's secret misgivings; but in the married life at Pevenshall, the young cotton-spinner's country-house, the dullness of the owner seems to have descended on the author. Florence is represented as quite happy and rejoicing in the golden shower that covers her life, and so long as her husband keeps to his own friends and leaves her to follow her own devices, to give parties and try to get fashionable people to come to them, she feels no sort of regret or sense of degradation. She certainly repulses the man she flirts with when he makes dishonourable proposals, as though they were not the natural and logical sequence of the intimacy she had encouraged. When, after a few years of splendour, her husband comes to ruin and shoots himself through the head, Florence retires to live with her father, to wear a graceful widow's cap, and to find that the young lover she had formerly despised has become a rising young artist, able to command good prices for his pictures, and that he has remained quite faithful to her unworthy self. She accepts this state of things quite complacently, without so far as can be seen feeling a shadow of shame for the past, or anything but glad to be well out of a mistake which had been

also a bore. Her intimate friend, Lady Cecil, begins by being a heroine, sending off a man whom she loves and who loves her to keep an engagement for the sake of his word. She marries for a comfortable home a man whom she respects; but she breaks down in all her resolutions on the return of her old lover; and her husband, who is a Q.C. in full practice—a rollicking Irishman, full of geniality and bluster, and who loves (or at least his wife thinks he loves) his profession better than herself—has to exert all his powers to win back his wife's allegiance and make her own at last that she is happy with him. She has suffered from making a marriage without love; but she, like Florence, turns back in time to have a very happy life, which neither of them has deserved. The "Lady's Mile" in the Park is the symbol of the distance that both the heroines go on the wrong road,—but both return home safely after their gallop, and neither of them has bolted away from the glittering respectabilities which surround them. Miss Braddon can paint individuals, can combine a plot, and keep up the fitness of things in a world of her own contriving; but she cannot paint the society of real life,—she is dull without being real.

#### BOOKS OF TRAVEL.

*Travelling in Spain in the Present Day.* By Henry Blackburn. (Low & Co.)

Mr. Blackburn does not make the best of "the things of Spain." He writes with almost an animus of disapproval; and when he does admire anything, we are struck by the absence of a discriminating touch, especially singular in one who, apparently, has consorted with artists. We saw Spain before the temptation of a railway rush direct from Paris to Madrid existed; and the travelling was verily sufficiently rough,—we recollect the dinner at Agreda, the provisional stations at Tudela and Jadraque, the fearful dust of the road after a long drought, making the oleanders by the side of dried-up streams and watercourses hardly distinguishable from the dried mud in which they were set,—we have not forgotten doleful halts at Manzanares, and at Bailen, Andujar and Loja; nor how creeping things dropped from the roof on a blotting-book at Aranjuez,—we hold (let the Shade of Mr. Ford forgive us!) to a blind disbelief in the succulence of *olla* and *puchero*. But the compensations in memory double the drawbacks: and, first, in all that concerns intercourse with the people. Prices are high in Spain, and officials are indifferent; but we can speak to an amount of honour, not among "thieves," but tradesmen and servants, such as we have not found in a far more intimate acquaintance with France, Germany (least of all, Italy)—to such facts as payment for slight passing services courteously refused—as miscalculation detected by those who had to receive, not *pay*, the bill,—to the civility of the common street-folk, and to their general personal self-respect. That barbarisms and superstitions linger among and enthal them, is sadly true, the inevitable consequence of long-protracted misgovernment. They may be behindhand in many of the arts of peace, and they may be too inert in raising themselves in the scale of prosperity; but here they are sentenced too harshly. Then, as to what may be called the monuments of Spain, Mr. Blackburn is neither a complete nor an appreciating guide. If he entered the Gallery of Madrid at all, he might have written with greater discrimination and copiousness of its contents, in some respects unparagoned. The same may be said of his treatment of the ancient marvels, Gothic and Moorish, at Toledo, Seville, Cordova,

Granada. It is not well for him to have touched Alicante and not to have said a word of one of the most peculiar spots which Europe can show, the town of Elche, girt round by its palm-forest, a veritable bit of the East. Of course liberal play is made by quotations from Ford; but that gay and racy Londoner was too largely led away by his predilections to be a safe authority; and even in matters of Art we have reason to know that he was not merely limited, but also incorrect. Of Mr. Street's observations on the treasures of architecture which Spain holds, good use is made. The volume is graced by many spirited and characteristic illustrations.

*Venetian Life.* By William D. Howells. (Trübner & Co.)

THESE are the notes of a lively American traveller (some national affectation and neologism allowed for), taken two years ago,—once again proving that the spell of the Sea Cybele will only perish when she shall sink into her own lagoons, and her place shall know her no more. For those who take to the place (there have been visitors Boeotian enough to despise it, as a collection of tumble-down houses ranged on the margins of fetid canals,) Venice has a charm which the fascinations of no other city out-do, and which perhaps only those of Palermo and its environs equal. We cannot sympathize in Mr. Howells's verdicts, especially on works of Art. This (by the way) is a subject on which the Americans seem especially tormented with a desire to discuss, and usually discuss as awkwardly as dogmatically—Mr. Story, in his 'Roba di Roma,' making the honourable exception; but then Mr. Story is a great and versatile artist. We hold with Mr. Ruskin (to illustrate what has been just said), that those who can talk of the treasures of Venice and who slight those flung about there with magnificent profusion by Tintoretto, can hardly be forgiven for their want of poetry and of discrimination. On the other hand, like many of his countrymen who have published their experiences of the Old World, Mr. Howells sketches matters requiring less preparatory study than Art, with certainty of hand and brightness of colour. Such a picture as the following is lifelike, every touch and tint of it:—

"On the day of which I speak, I was taking a friend to see the objects of interest at San Michele, which I had seen before, and the funeral procession touched at the *riva*, or landing-stairs of the church, just as we arrived. The procession was of one gondola only, and the pall-bearers were four pleasant ruffians in scarlet robes of cotton, hooded, and girdled at the waist. They were accompanied by a priest of a broad and jolly countenance, two grinning boys, and finally the corpse itself, severely habited in an under-dress of black box, but wearing an outer garment, borrowed for the occasion from the church, of red velvet, bordered and tasseled gaily. The pleasant ruffians (who all wore smoking-caps with some other name) placed this holiday corpse upon a bier, and after a lively dispute with our gondolier, in which the compliments of the day were passed in the usual terms of Venetian chaff, lifted the bier on shore and set it down. The priest followed with the two boys, whom he rebuked for levity, and simultaneously tripped over the Latin of a prayer, with his eyes fixed on our harmless little party as if we were a funeral, and the dead in the black box an indifferent spectator. Then he popped down upon his knees, and made us a lively little supplication, while a blind beggar scuffled for a lost soldo about his feet, and the gondoliers quarrelled volubly. After which, he threw off his surplice with the air of one who should say his day's work was done, and preceded the coffin into the church. We had hardly deposited this upon the floor in the centre of the nave, when two pale young friars hastily

appeared, throwing off their hooded cloaks of coarse brown, as they passed to the sacristy, and reappearing in their rope-girdled gowns. One of them bore a lighted taper in his right hand and a book in his left; the other had also a taper, but a pot of holy water instead of the book. They are very handsome young men, these monks, with heavy, sad eyes, and graceful, slender figures, which their monastic life will presently overload with gross humanity full of coarse appetites. They go and stand beside the bier, giving a curious touch of solemnity to a scene composed of the four pleasant ruffians in the lafferish postures which they have learned as *faccini* waiting for jobs; of the two boys with inattentive grins, and of the priest with wandering eyes, kneeling behind them. A weak, thin-voiced organ pipes huskily from its damp loft: the monk hurries rapidly over the Latin text of the service, while

His breath to heaven like vapour goes, on the chilly, humid air; and the other monk makes the responses, giving and taking the sprinkler, which his chief shakes vaguely in the direction of the coffin. They both bow their heads—shaven down to the temples, to simulate His crown of thorns. Silence! The organ is still, the priest has vanished; the tapers are blown out; the pall-bearers lay hold of the bier, and raise it to their shoulders; the boys slouch into procession behind them; the monks glide softly and dispiritedly away. The soul is prepared for eternal life, and the body for the grave. The ruffians are expansively gay on reaching the open air again. They laugh, they call 'Cid!' continually, and banter each other as they trot to the grave."

In brief, this study of an Italian city may pair off with the 'Notes on Naples,' published many a year ago; but it cannot, by reason of its sketchy incompleteness, be ranked with another American's study of another Italian capital, Mr. Story's charming book on Rome, referred to above.

*W.S.W.: a Voyage in that Direction to the West Indies.* By Robert Elwes, Esq. With Illustrations from Original Drawings by the Author. (Kerby & Son.)

THIS record of experiences of travel to what may be called a faded country is the dreariest of the leash of volumes here noticed in company. Whatever be the luxuriant charms of wild colonial Nature (which, we fancy, must, after a short experience, pall), we cannot fancy that, even in their palmy days, the West Indian Islands could have offered much attraction, save to tourists of a particular order; and this because of the nature of their population and the manners sure to prevail in a society so composed. Coarse, sensual habits, only partly excusable by the unhealthiness of climate—the brutifying spectacle of a slave population—the absence of any such monuments as make the East or Central America delightful to the pilgrim—could not, we imagine, but have been felt by the traveller, even during the period of West Indian opulence and prosperity. Now, when everything is in a state of rack and ruin, dislocation and dilapidation (or, to speak more gently, we will call it transition), the selection of such a corner of the earth as a place to visit is explicable only on the grounds of economical curiosity or philanthropy, or else for the reason which Mr. Elwes informed us determined him. A troublesome cough was to be got rid of; the delectable east winds of an English spring were to be escaped from; accordingly, to cure his wife, our tourist (whose title-page tells us of previous far foreign travel) set forth to the Islands of Decay. Decay, indeed, he found there, and, beneath its ruins, smouldering those angry, feverish discontents (legacy of past injustices) the terrible outbreak of which we have just been seeing and studying. The rank beauty of West Indian vegetation

(indicated rather than represented by the crude lithographed sketches here offered)—enjoyed under the brilliancy of sky-colours denied to our foggy and rainy North—must, no doubt, be a peculiar sight, even for those who have hunted rhododendrons in the Himalayas or have penetrated the mystery of the Rocky Mountains;—but the aspect of humanity (which has always much to do with the pleasure of any tourist who is not superficial) could not well be more discouraging than that, whether it concerns white or black man, unconsciously revealed by Mr. Elwes. One good result, however, accrued from his voyage. It reinstated the health of the invalid for whose sake it was undertaken.

*The Crown of Wild Olive. Three Lectures on Work, Traffic, and War.* By John Ruskin, M.A. (Smith, Elder & Co.)

IN these three Lectures Mr. Ruskin has followed, as he thinks, a certain straight line of reasoning through a chain of connected topics. His purpose is to teach the nations how to live: an ungrateful task at the very best, and one for which, in Mr. Ruskin's case, the world is particularly ungrateful. Charm he never so wisely, men will not listen to his voice. Is it because, having received him as a word-painter of the highest order, it refuses to review its own decision by admitting a further excellence and faculty of speech? Pasta was a splendid pianist, but she would not play in public, lest hearers, melted by her instrumental music, should declare that she could not sing. Failing as a teacher of politics and economy, Mr. Ruskin may console himself with this Pasta anecdote. He is good at pictures: how can he expect the world to admit his merit in dealing with problems? What do we care about the political science of a man who can paint us a picture like this bit of beauty, made by nature and spoiled by the carelessness of man!—

"Twenty years ago, there was no lovelier piece of lowland scenery in South England, nor any more pathetic, in the world, by its expression of sweet human character and life, than that immediately bordering on the sources of the Wandie, and including the lower moors of Addington, and the villages of Beddington and Carshalton, with all their pools and streams. No clearer or diviner waters ever sang with constant lips of the hand which 'giveth rain from heaven'; no pastures ever lightened in spring time with more passionate blossoming; no sweeter homes ever hallowed the heart of the passer-by with their pride of peaceful gladness—fain-hidden—yet full-confessed. The place remains, or, until a few months ago, remained, nearly unchanged in its larger features; but, with deliberate mind I say, that I have never seen anything so ghastly in its inner tragic meaning,—not in Pisan maremma,—not by Campagna tomb,—not by the sand-iles of the Torcellan shore,—as the slow stealing of aspects of reckless, indolent, animal neglect, over the delicate sweetness of that English scene: nor is any blasphemy or impiety—any frantic saying or godless thought—more appalling to me, using the best power of judgment I have to discern its sense and scope, than the insolent defiling of those springs by the human herds that drink of them. Just where the welling of stainless water, trembling and pure, like a body of light, enters the pool of Carshalton, cutting itself a radiant channel down to the gravel, through warp of feathery weeds, all waving, which it traverses with its deep threads of clearness, like the chalcidony in moss-agate, starred here and there with the white grenouillette; just in the very rush and murmur of the first spreading currents, the human wretches of the place cast their street and house foulness; heaps of dust and slime, and broken shreds of old metal, and rags of putrid clothes; they having neither energy to cart it away, nor decency enough to dig it into the ground, thus shed into the stream, to diffuse what venom of it will



float and melt, far away, in all places where God meant those waters to bring joy and health. And, in a little pool, behind some houses farther in the village, where another spring rises, the shattered stones of the well, and of the little fretted channel which was long ago built and traced for it by gentler hands, lie scattered, each from each, under a ragged bank of mortar, and scoria, and brick-layers' refuse, on one side, which the clean water nevertheless chastizes to purity; but it cannot conquer the dead earth beyond; and there, circled and coiled under festering scum, the stagnant edge of the pool effaces itself into a slope of black slime, the accumulation of indolent years. Half-a-dozen men, with one day's work, could cleanse those pools, and trim the flowers about their banks, and make every breath of summer air above them rich with cool balm; and every glittering wave medicinal, as if it ran, troubled of angels, from the porch of Bethesda. But that day's work is never given, nor will be; nor will any joy be possible to heart of man, for evermore, about those wells of English waters."

We do not care in the least for Mr. Ruskin's explanations of the matter—for his false philosophy, for his defective logic—but we like his picture, and we feel that his mere statements of the fact—his contrast between what was, and what is, in the appearance of that green corner of England—is more likely to stir men up to amend the wrong and repair the waste than a volume of talk about the bad iron-work visible in front of a neighbouring public-house.

Again, in a wholly different vein, Mr. Ruskin advises and counsels women on their attitude towards war and their duties in time of war. We extract this passage, addressed to the wives and mothers of soldiers, but meant to reach a yet more extensive class:—

"You imagine that you are only called upon to wait and to suffer; to surrender and to mourn. You know that you must not weaken the hearts of your husbands and lovers, even by the one fear of which those hearts are capable,—the fear of parting from you, or of causing you grief. Through weary years of separation; through fearful expectancies of unknown fate; through the tenfold bitterness of the sorrow which might so easily have been joy, and the tenfold yearning for glorious life struck down in its prime;—through all these agonies you fail not, and never will fail. But your trial is not in these. To be heroic in danger is little;—you are Englishwomen. To be heroic in change and sway of fortune is little;—for do you not love? To be patient through the great chasm and pause of loss is little;—for do you not still love in heaven? But to be heroic in happiness; to bear yourselves gravely and righteously in the dazzling of the sunshine of morning; not to forget the God in whom you trust, when He gives you most; not to fail those who trust you, when they seem to need you least; this is the difficult fortitude. It is not in the pining of absence, not in the peril of battle, not in the wasting of sickness, that your prayer should be most passionate, or your guardianship most tender. Pray, mothers and maidens, for your young soldiers in the bloom of their pride; pray for them, while the only dangers round them are in their own wayward wills; watch you, and pray, when they have to face, not death, but temptation. But it is this fortitude also for which there is the crowning reward. Believe me, the whole course and character of your lovers' lives is in your hands; what you would have them be, they shall be, if you not only desire to have them so, but deserve to have them so; for they are but mirrors in which you will see yourselves imaged. If you are frivolous, they will be so also; if you have no understanding of the scope of their duty, they also will forget it; they will listen,—they can listen,—to no other interpretation of it than that uttered from your lips. Bid them be brave;—they will be brave for you: bid them be cowards;—and how noble soever they be, they will quail for you. But then be wise, and they will be wise for you; mock at their counsel, they will be fools for you: such and so absolute is your rule over them. You fancy, perhaps, as you have

been told so often, that a wife's rule should only be over her husband's house, not over his mind. Ah, no! the true rule is just the reverse of that; a true wife, in her husband's house, is his servant; it is in his heart that she is queen. Whatever of best he can conceive, it is her part to be; whatever of highest he can hope, it is hers to promise; all that is dark in him she must purge into purity; all that is failing in him she must strengthen into truth: from her, through all the world's clamour, he must win his praise; in her, through all the world's warfare, he must find his peace. And, now, but one word more. You may wonder, perhaps, that I have spoken all this night in praise of war. Yet, truly, if it might be, I, for one, would join in the cadence of hammer-strokes that should beat swords into ploughshares: and that this cannot be, is not the fault of us men. It is your fault. Wholly yours. Only by your command, or by your permission, can any contest take place among us. And the real, final, reason for all the poverty, misery, and rage of battle, throughout Europe, is simply that you women, however good, however religious, however self-sacrificing for those whom you love, are too selfish and too thoughtless to take pains for any creature out of your own immediate circles. You fancy that you are sorry for the pain of others. Now I just tell you this, that if the usual course of war, instead of unroofing peasants' houses, and ravaging peasants' fields, merely broke the china upon your own drawing-room tables, no war in civilised countries would last a week. I tell you more, that at whatever moment you chose to put a period to war, you could do it with less trouble than you take any day to go out to dinner. You know, or at least you might know if you would think, that every battle you hear of has made many widows and orphans. We have, none of us, heart enough truly to mourn with these. But at least we might put on the outer symbols of mourning with them. Let but every Christian lady who has conscience toward God, vow that she will mourn, at least outwardly, for His killed creatures. Your praying is useless, and your churchgoing mere mockery of God, if you have not plain obedience in you enough for this. Let every lady in the upper classes of civilised Europe simply vow that, while any cruel war proceeds, she will wear black;—a mute's black,—with no jewel, no ornament, no excuse for, or evasion into, prettiness.—I tell you again, no war would last a week. And lastly. You women of England are all now shrieking with one voice,—you and your clergymen together,—because you hear of your Bibles being attacked. If you choose to obey your Bibles, you will never care who attacks them. It is just because you never fulfil a single downright precept of the Book, that you are so careful for its credit: and just because you don't care to obey its whole words, that you are so particular about the letters of them. The Bible tells you to dress plainly,—and you are mad for finery; the Bible tells you to have pity on the poor,—and you crush them under your carriage wheels; the Bible tells you to do judgment and justice,—and you do not know, nor care to know, so much as what the Bible word 'justice' means. Do but learn so much of God's truth as that comes to; know what He means when He tells you to be just: and teach your sons, that their bravery is but a fool's boast, and their deeds but a firebrand's tossing, unless they are indeed Just men, and Perfect in the Fear of God;—and you will soon have no more war, unless it be indeed such as is willed by Him, of whom, though Prince of Peace, it is also written, 'In Righteousness He doth judge, and make war.'

By mere accident we have marked the first page and the last page of Mr. Ruskin's eloquent little book. Many readers, we should think, will be glad to turn over its bright and fanciful pages.

## NEW POETRY.

"The cry is still—'they come!'"—The minstrels who flock to the gallery, so to speak, in the great hall of modern life—eager to give

a taste of their quality—are scarcely fewer than those who sit at the hurried banquet below. Alas! in these days the pressure of work, whether of brain or muscle, is too severe to admit of long tarrying for the meal that recruits, far less for the strains that sooth and beguile. The bard or the troubadour who can utter his word in season, who can touch the heroic chord that nerves us for action or endurance, or cheer us by a sense of the sweetness that relieve or reward our toil, shall be heard and thanked; but he whose lips have no message, whose tones awake no thrill, must not hope to be listened to for the sake of showing his own accomplishments. Happy, direct, pregnant speech is wanted. The world has time for no other. Thus, while civilization has undoubtedly taught our poetic essayists a technical skill, and even a grace of feeling, which was unknown to their predecessors, Society has raised the standard by which the claims on its attention are tested. Acting on this necessarily stern fact, our judgment must often be unfavourable in respect of works which are in a degree meritorious. If, for instance, we are asked whether *The King's Highway, and other Poems*, by Frederick George Lee (Bosworth), exhibit culture, poetical sentiment and some merit of description, we answer in the affirmative. But, if further asked whether the book has those qualities which repay us for precious time by enriching the mind with thought, or raising it by any lasting force of emotion, we are obliged to be silent.—Obeying the same law, we turn regretfully from the poetic romance entitled *The Bride of Rougemont*, by Henry J. Verlander, B.A. (Newby), not insensible of the labour that has been devoted to it, of the occasional interest and picturesqueness of its story, but quite certain that only readers of abundant leisure could wisely spend any on its perusal.—The same remark is applicable to *The Passing Bell, and other Poems*, by the Rev. John S. E. Monsell, LL.D. (Bell & Daldy), which, though full of pure and religious sentiment, and not absolutely devoid of graces of expression, has no originality of idea or striking force of manner.—In *Honorem*, by Erastes (Oxford, Shrimpton), utters with a turbulent energy, lit up at times with an image of beauty—like a casual light piercing through clouds in a sea-swell—the moan of disappointed love.

We have nothing better to mention this week than *Field Flowers and City Chimes*, by R. R. Beale (Simpkin & Co.). Here and there the writer graphically reproduces scenes of domestic life which he has evidently looked at with his own eyes. It is a pity that diffuseness and careless finish should detract from the labours of one who with pains might set before us rural pictures of no common individuality.—Attempts like *The Death of Moses, and Miscellaneous Poems*, by George Pearce, are simply hopeless. The writer must have high powers indeed who can satisfy the expectations raised by a striking scriptural subject, and to this need the careful and conscientious mediocrity of Mr. Pearce does not in the least respond.—*Lays of the English Cavaliers*, by John J. Daniell (Parker & Co.), only rise to prettiness of treatment, while the subjects require breadth and fire.—*The Inner Life: a Poem*, by the Rev. William Matson (Stock), sets forth musically, in the stanza of 'In Memoriam,' various phases of Christian experience. The book may be warmly recommended to the religious public, both for the earnestness of its feeling and the elegance of its manner.

Turning from serious subjects to drollery, we must give a word to *Anderleigh Hall*, by Edmund C. Nugent (Bentley), in which the author jocosely relates the pleasantries arising from



bigamy and the highly-comical positions of the deceived second wife and her children. Let us admit, however, that Mr. Nugent's inappropriate choice of a subject for humorous treatment arises rather from thoughtlessness than from deliberate bad taste. He rattles on with life and fun through his somewhat tragic subject as merrily as a mourner at an Irish keene.—*The Demons' Convocation, and other Poems*, (Saunders, Otley & Co.) also purport to be humorous; but their tendency is soporific rather than exhilarating. We struggled against that heaviest form of dullness—the forced attempt to be sprightly—so far as to discover that the writer's object was a political one, and that we were not called upon to deal with it further.

On the whole it is refreshing, after the so-called poetry lately published, to fall back upon examples of former poets like those represented in *Spring-time with the Poets*; Poetry selected and arranged by Frances Martin (Walton & Maberly), a compilation especially intended for the young. Miss Martin may be congratulated upon the production of a volume which not only shows an intimate acquaintance with our past and present poetry, but also a nice adaptation to the most wholesome tastes of young readers. Romance, fancy and sentiment are more prevalent in the specimens here presented than moral reflection or psychological exposition. And this is as it should be; there need be no fear that, as the poetic reader matures in experience, he will fail to relish works deeper in their significance, if less attractive in their form. As Miss Martin happily observes,—“It is only those who have lived a youth without enthusiasm—that is, without poetry—who can attain to a maturity without reflection.” Besides excellence in the choice of examples, the book before us affords a large variety of them. Here are ancient and modern poets: Shakspeare in the weird sublimity of Macbeth, and in the pastoral charm of ‘As You Like It’; Milton in his ‘L’Allegro,’ and in some exquisite passages from the most poetical of masques; Wither in that delicious apostrophe to the Muse which brims over with the fullness of a poet's joy; Quarles with his devout and poetic feeling at times expressed with the point of epigram; Herbert and Herrick and Waller, from whom in their best moods fancy and feeling, made one, exhale as freely as its scents from the rose. Besides these, and many other standard poets, here are specimens from the best writers of imagination in our age and even in our day. Here Browning rouses us once more with his ‘How they brought the good news’; Mrs. Browning repeats her ‘Lessons from the Gorse,’ enchants us with her fancy in ‘The House of Clouds,’ or touches us to the core with the pathetic and elevating solemnity of her ‘Sleep’; here speak to us Wordsworth, Coleridge, Bryant and Longfellow, Barry Cornwall, Trench, Praed, Hood and Lytton Bulwer; here, amongst other things, are Miss Rossetti's pictures, so full of sentiment and graphic detail, under the head of ‘Twilight Calm’; Sydney Dobell's admirable fusion of Scottish humour and pathos in ‘The Market Wife's Song,’ and his example of the tragic legend in ‘Keith of Ravelston,’ with its ominous refrain; and—the last which we can particularize—Richard Garnett's exquisite ‘Ballad of the Boat,’ which, by force of its imagination, feeling and music, will at length become as popular with the poetic public generally as it is already with the esoteric circle of poet-readers. We need not further illustrate the diversity of specimens which Miss Martin's collection presents, or the unity of idea which harmonizes them all.—Touching works somewhat kindred to the above, we must give considerable praise to *English Com-*

*position and Rhetoric: a Manual*, by Alexander Bain, M.A. (Longmans & Co.), for the conscientious pains taken to reduce the difficult subject of the book to something like a positive science. The plan of Mr. Bain is to announce his canons of rhetoric in the first instance, to enforce them by argument, and to exhibit them in appropriate examples. The work (though here and there showing a little of the oversubtlety of a mind long engrossed with one task) is on the whole discriminating and happy. Its reasoning is, perhaps, a little too deep for the taste of a mere schoolboy; but for the more advanced student in composition it will be found a suggestive and, generally, a trustworthy monitor.—The *Album Poétique de la Jeunesse*, par Auguste Mandron, M.A. (Williams & Norgate), is a well-chosen compilation of French poetry for the use of young people. The extracts are less familiar than is usual in works of this kind, and comprise some creditable pieces by the editor himself.—In conclusion, we may notice the *Supplement to the Poems of William Dunbar* (Edinburgh, Patterson), a brochure which includes two or three characteristic poems and interesting notes as *addenda* to the edition of *Dunbar's Poems* published in 1834, and which the purchasers of that work have now the opportunity of binding up with it.

*The Albert N'yanza, Great Basin of the Nile, and Explorations of the Nile Sources.* By Samuel White Baker. 2 vols. (Macmillan & Co.)

Few persons who are interested in the important subject of African discovery will have forgotten that at Gondokoro, in 1863, the Nile-exploring party of Speke and Grant, coming from the south, were met by Mr. Baker and his party coming from an opposite direction. Mr. Baker, accompanied by his young wife, had penetrated thus far into the heart of Africa, for the purpose of meeting the travellers above named, and also with the determination of winning, if possible, the glory of numbering himself among discoverers of the sources of the Nile. Bruce had penetrated to the source of the Blue, or Lesser Nile, and at Gondokoro Mr. Baker learned that Speke and Grant had seen in the Victoria N'yanza the waters which were supposed to be reservoirs of the White Nile. It will be remembered that the discoverers of the Victoria N'yanza followed the river issuing from it a certain number of miles; that in its sudden divergence towards the west they had been compelled to turn away from it, and that after another considerable distance they had again struck what they considered to be the same river. Here presented itself the opportunity for which Mr. Baker had been longing. The natives had informed Speke of the existence of another great lake to the west of the Victoria N'yanza. It is Mr. Baker's merit that he traced into this second lake the river which Speke and Grant had followed down to a certain point, and after discovering “the great reservoir of the equatorial waters, the Albert N'yanza,” found issuing therefrom the great river, that White Nile, which Speke and Grant described as a continuation of the noble stream which they had seen issuing from the Victoria N'yanza, and which ultimately finds an outlet by various mouths into the Mediterranean. Bruce, Speke, Grant, Baker, all have been concerned in this chain of discovery, which is, however, far from final.

The difficulties and triumphs of the way form the staple of Mr. Baker's valuable and interesting work. His men mutinied and deserted; traders who had pledged themselves to accompany him broke their word, threatened

to fire on him if he attempted to follow them into the interior, and raised every obstacle they could devise against him as they went along. With his devoted wife and one faithful attendant, Mr. Baker, after surmounting some vexatious and other seemingly insuperable difficulties, with peril to life attending them, followed in the track of the traders. By patience, unflinching good temper, perseverance, great courage, and a determination to succeed, which he probably would never have carried out to actual success but for Mrs. Baker's wit and assistance, he penetrated as far as the Latooka country, above a hundred miles east of Gondokoro. This country proved a Paradise in comparison with that previously passed through. Rich in grain and in herds, with a numerous brave, bold, but friendly people, living in towns, and with no superfluity of costume, which latter, indeed, may be described correctly as “nothing to speak of,” the Latooka country was worth the study of the explorers; the manners, customs and morals not being formed on any known standard, yet not without some advantages in them over those sanctioned by civilization. Nevertheless the people are a little above brutes. They cook their food before eating it, and know how to kindle the fire for the cooking. With the other tribes of the White Nile, they share in utter ignorance of any conception of a Supreme Being; and yet they have an idea of some mysterious power residing in a particular person. Mr. Baker happened one day to whistle through his fingers, and he was forthwith looked upon and consulted as a wise man who could bring down rain by whistling for it, a feat which no other mortal, it was supposed, could accomplish except an African.

When Mr. Baker crossed the Assur river into Kamrasi's country, the fact of there not being water enough in it to cover the travellers' boats, does not disprove the conclusion of Capt. Burton that it is one of the affluents, though not a great affluent, of the Nile. Difficulties thickened, dangers increased, and health suffered as progress was made, or was often completely checked. One necessary concession was made in return for the condescension of Mr. Baker in going to a hill-top and exhibiting himself in sight of the people in full European costume. The one object was the great lake into which the Nile he followed was flowing, and from which he hoped to find it issuing. Suspicion dogged or impeded his steps, and reports of the lake being distant a six months' journey made him fear that it would be impossible for him ever to reach the much-desired goal. His best friend, wisest counsellor, bravest companion, his young wife, was laid so low and senseless, during seven days, by a sunstroke, that a male attendant at last put a new handle to his pick-axe and dug a soft place in the forest wherein to bury her. But she happily recovered, and a journey of less than three weeks rewarded them for all their troubles and dangers, by bringing them, at a height of 1,500 feet, within sight of the waters of the great lake (Albert N'yanza, as they called it), with its mountainous western shores, at fifty or sixty miles beyond, a mile and a quarter in height. Of the western as well as of the southern boundary, however, little or nothing is known. The researches of the enterprising travellers were pursued in another direction; and an expedition in canoes brought them to the expected point where the river issuing from the lake resumed its course, which is not again checked till it falls into the Mediterranean.

Thitherward, the expedition could not immediately betake itself. Kamrasi esteemed the explorers so highly that he kept them a

whole year, and Mr. Baker was of such advantage to him that we can only wonder the King ever let him go at all. By virtue of unfolding a Union Jack and declaring the Kamrasi country under the protection of England, Mr. Baker repelled an attempt at invasion. We are not surprised that the King looked upon the glorious bit of bunting as a piece of magic material whereby great ends might be accomplished, and that he wished to obtain possession of it accordingly. Kamrasi, however, only obtained the very equivocal explanation that the charm was only powerful when placed in British hands. The explanation was rather calculated to detain the travellers in perpetual captivity than to rescue the flag. All, however, ultimately left Kamrasi's country; but many difficulties had to be surmounted before the happy couple, who had accomplished one of the most perilous undertakings ever attempted by man and wife, happily reached Egypt.

Mr. Baker has been so accustomed to dangers and perils, from his youth up, that he writes of them in these volumes as if they were—what, indeed, they were—of every-day occurrence, but also of no more importance than incidents which had no spice of danger in them. A more unpretending work, and yet one more interesting, it is hardly possible to offer for the amusement, sympathy and instruction of a reader. There is not a page in it that will not repay perusal; and not a chapter that is not, in some way or other, suggestive. Mr. Baker considers that the great curse of Africa is the slave-trade, and all attempts to civilize or to christianize till that trade is rooted out, he is satisfied will be worse than useless. For the negro, however, he has no superfluity of esteem. Mr. Baker denounces him as lazy, proud and foolish, with no conception whatever of the grounds of European philanthropy in his behalf, except that, as so much is said and done about him, he must necessarily be a personage of the utmost importance to the white man, and therefore himself a foremost man in this world and its dispensations. The sun, and its exigencies connected with labour, have made of the negro a hewer of wood and drawer of water in his own country to stronger negroes, as in others to the white man. "In his own country," says Mr. Baker, "he was a wild savage and enslaved his brother man; he thus became a victim to his own system; and to the institution of slavery, that is indigenous to the soil of Africa, and that has been taught to the African by the white man, as is currently reported, but that has ever been the peculiar characteristic of the African tribes." Unless, however, our impressions are erroneous, Dr. Livingstone visited districts where the practice and trade of slavery were unknown, and where the utmost horror and disgust were expressed at the idea of the "system" being introduced.

The story of Mrs. Baker's peril, from the moment her husband saw her gradually sinking into the rank vegetation, under sunstroke, of his watching and daily transporting the unconscious lady, till recovery showed how well he had done in clinging to hope and in refusing to despair, forms one of the most affecting narratives that ever traveller had to tell. The names of Mr. and Mrs. Baker will be inseparable whenever reference is made to their discovery of the Albert N'yanza; the delicate woman, so strong in peril and so wise in emergency, and the bold, brave man who, on first gazing down on the equatorial basin of the Nile, had not voice enough to raise an English cheer, but had heart enough to thank God, who had brought him and his brave companion safely to that end.

## OUR LIBRARY TABLE.

*Cholera in its Home. With a Sketch of the Pathology and Treatment of the Disease.* By John Macpherson, M.D. (Churchill & Sons.)

Not a glimmering of scientific principle is discernible in this treatise by a writer who informs us that, in the course of Eastern practice, he has treated a large number of cholera patients, and who, we infer, must have also seen a vast amount of mortality occasioned by the disease. Declining, disdainfully, to treat the malady by evacuations, he says: "In the case of a mineral, vegetable, or animal poison, after it has once been absorbed, it is useless to endeavour to eliminate it by emetics or purgatives. No one treats hæmorrhage by them, or the algidæ state of fever running into collapse. . . If, then, we adopt the evacuant treatment at all, it is not from our experience of its good effect in kindred diseases; it can be only on some ill-defined notion of eliminating a poison, or by the application of the dogma 'Similia similibus curantur.'" A close nosological relationship between cholera and the algidæ state of fever! When the author comes to state the means by which he does battle with the disease, he fills us with gloomy anticipations of what we may one day suffer at the hands of the faculty. Calomel and opium; brandy-and-water, punch and champagne; chalk-powder, magnesia and bismuth; calomel, opium, laudanum, chloroform; sugar of lead and vegetable astringents; cold-water injections and injections of cold water containing nitrate of silver; ether, ammonia, tincture of camphor and turpentine; fomentations and hot-air baths, are amongst the remedial agents on which the Doctor relies. "There should be no exclusive treatment in cholera," he says; "our treatment must vary according to the particular symptoms of the case and character of the epidemic." But, notwithstanding this liberality, the Doctor excludes Dr. Johnson's method of treatment, because it would not be suitable to cases of fever in the algidæ state. Would he give calomel and opium, magnesia and bismuth, and all the other things, in cases of fever in the algidæ state? "Small doses of calomel," says the writer, in his remarks on the proper treatment of cholera, "are sometimes retained; and, if not given to meet any very certain indication at the time, may, at a later period, be supposed to aid the secretion of bile." Persons who would rather take their chance with the disease than die of doctoring should be slow to swallow calomel, "not given to meet any very certain indication," but administered in the belief that it "may, at a later period, be supposed to aid the secretion of bile."

*Men I Have Known.* By William Jerdan. (Routledge & Sons.)

FOR many reasons, including the recollection of past controversies (hard enough in their time), this book by Mr. Jerdan can be here spoken of only in a tolerant, rather than critical, spirit. It is a republication of scattered papers contributed to the *Leisure Hour*, with annotations and corrections. If literary historians to come fail to find in it those marking anecdotes which are welcome as illustrating character, they may recognize the placid and gentle spirit befitting one who (as we are here told), in its pages, closes accounts with a long and busy life. There is no reckoning with faults of taste and judgment under the circumstances.

*A Syriac Grammar.* By G. Phillips, D.D. Third Edition, revised and enlarged. (Cambridge, Deighton, Bell & Co.)

THE study of the Syriac language must be increasing in England when the author of this grammar has lived to publish a third edition. The present issue differs considerably from the second. The Chrestomathy has been omitted, and the place filled with additional grammatical observations. In this respect the writer has followed a wise and judicious course. The improvements introduced are sufficient to entitle it to a higher place in the estimation of scholars; though it is still a grammar chiefly intended for beginners. We observe that Dr. Phillips has employed Hoffmann's work throughout, and should therefore know how to spell the name correctly. Of Uhlemann's he has

apparently made little use. The only part that might have been withheld is that on the Syriac metres, at the end. It is superfluous to criticize a grammar which is in its third edition. That it is still susceptible of improvement could be easily shown. Thus it is incorrect to say that "two modes of representing the vowels in Syriac were adopted about the same time;" for that of Jacob preceded the other by more than a century. The work may be safely recommended to students as a perspicuous digest of all that is necessary for obtaining a good knowledge of Syriac grammar. A better does not exist in English; and we hope that in its improved state it may have a circulation commensurate with its merits.

*The Mystery of Pain: a Book for the Sorrowful.* (Smith, Elder & Co.)

'The Mystery of Pain' deserves a thoughtful perusal, as a right-minded and intelligent attempt to expound a very difficult riddle. It is not so much the existence of suffering as the seeming caprice of its visitations which has at all times formed one of the strongest weapons of scepticism. The argument of the book principally elucidates two propositions—that suffering is necessary for the spiritual development of man; and that, when a high degree of that development is attained, suffering passes into joy. These views are precisely such as are incapable of external demonstration, and the adoption or rejection of which depends upon the moral nature and experience of the reader. An event like the destruction of the cathedral at Santiago, for instance, with the sacrifice of 1,500 women in the flames, could hardly be convertible into joy by any ordinary mind. On the other hand, it is undoubtedly true that martyrs have passed exultingly through their fiery trials; and it is undeniable, as a general rule, that, in the degree in which moral health animates a nature, will its sufferings be consecrated, and its power to extract good from pain be developed.

*The Place British Americans have Won in History: a Lecture, delivered at Aylmer, L.C., on Thursday Evening, 22nd February, 1866.* By Henry J. Morgan. (Ottawa, Hunter, Rose & Co.)

IN this Lecture, by a patriotic and cultivated Canadian gentleman, are brought together the names of those natives of the British-American dependencies who, in time past or present, have distinguished themselves as soldiers, politicians, lawyers, priests, artists, scholars, explorers, scientific inquirers, or writers. To render the roll more impressive to uncritical readers, Mr. Morgan mentions not a few persons of whom most Englishmen have never heard, and are not likely to hear again; and here and there he advances claims for honourable reputations. Let all due homage be rendered to Admiral Sir Provo Wallis, K.C.B., who was born in Halifax, in 1791; but justice to brave Philip Brooke, of the Shannon, forbids us to call Wallis "the captor of the Chesapeake" because he served as one of Brooke's subordinate officers in a frigate-action that will be for ever memorable in the annals of our navy. The writers of real mark, or, at least, of some popularity on this side the Atlantic, to whom the lecturer directs attention, are—Grasset de Saint-Sauveur, Thomas Haliburton, John Foster Kirk, Major John Richardson, Mrs. Fleming, Pierre Chauveau, Charles Sangster, François Garneau, Rosanna Leprohon, Octave Crémazie, and Louisa Murray. Mr. Morgan's attempt to glorify the colonies is not altogether free from provincial narrowness; but he commands our respect, and has our thanks.

We have on our table Vol. IV. of the English Edition of *The History of the Reformation in Europe in the Time of Calvin*, by J. H. Merle d'Aubigné, D.D.—England, Geneva, France, Germany, and Italy (Longmans).—Vol. I. of a Second Edition of *The Theory and Practice of Banking*, by Henry Dunning Macleod, M.A. (Longmans).—*The Right to Fly*, by Nadar, translated from the French by James Spence Harry, with a Preface by George Sand (Cassell). We have also the following Pamphlets: *The Bank of England, the Bank Acts, and the Currency*, by Cosmopolite (Blackwood & Sons).—*Statement of the Bredalbane Case*, by Alex.



ander Sinclair (Glasgow, Sinclair).—*On the Value of the Edinburgh Degree of M.A.: an Address delivered to the Graduates in Arts, April 24, 1866*, by P. G. Tait, M.A. (Edinburgh, MacLachlan & Stewart).—*The Redistribution of Seats and the Counties*, by R. Dudley Baxter, M.A. (Stanford).—*The Unity of Comte's Life and Doctrine: a Reply to Strictures on Comte's Later Writings, addressed to J. S. Mill, M.P.*, by J. H. Bridges (Tribner).—*Discussions between Members of all Classes of Society at the Social Meetings of the Working Men's Club and Institute Union, held in the Lower Hall, Exeter Hall, in April and May, 1866* (Office of the Working Men's Club and Institute Union).—*Strikes and Arbitrations: with the Procedure and Forms successfully adopted in the Building Trade at Wolverhampton, written at the Request of the Working Men's Club*, by Rupert Kettle, President (Simpkin & Marshall).—*The Courts of Justice and Commission*, by Arthur John Williams, reprinted from the 'Law Magazine and Review' (Butterworths).—*A Few Suggestions on Simplifying Drill: reprint of a Letter addressed to the Editor of 'The Army and Navy Gazette,'* by Sidney W. Williams, Lieutenant, 2nd West India Regiment (Whiting).—*Memorandum of a Plan of United Action in the Case of an Epidemic of Cholera, to be communicated to Vestries and District Boards by the Metropolitan Medical Officers of Health* (Marylebone Mercury).—*On the Application of Sulphurous Acid Gas to the Prevention, Limitation, and Cure of Contagious Diseases*, by James Dewar, M.D. (Hamilton, Adams & Co.).—*and Provision for the Future: a Sermon preached before a Benefit Club*, by the Rev. R. F. Laurence, M.A. (Hall & Co.)

## LIST OF NEW BOOKS.

Agassiz's Geological Sketches, post 8vo. 10/6 cl.  
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## WILLIAM HENRY HARVEY.

Dr. Harvey was born, near Limerick, on the 5th of February, 1811. His parents belonged to the Society of Friends; though, in after life, he joined the communion of the Established Church. At a very early period he exhibited a great fondness for collecting objects of natural history. His father was in the habit of going for a portion of each summer to the seaside at Kilkee; and, in making a collection of the sea-weeds cast up on this productive coast, the first taste for this speciality in botany was indulged in. In the course of 1824 Harvey was sent to Ballitore School, Kildare, where he received a most liberal and excellent education. After continuing here for some years he went home to Limerick, and settled down for a time in his father's office. The accurate business habits here acquired remained with Harvey to the last, and were found to be of the most essential value to him throughout his life. About this time he made several excursions into the neighbouring counties of Cork and Kerry, and commenced a herbarium of native plants, which still exists. During one of these journeys, in April, 1832, he discovered a new species of Linnaeus (*L. involutus*, Harv.) in a small alpine lake in Killarney. His elder brother was appointed, in 1835, Treasurer and Registrar-General to the Cape of Good Hope colony; and Harvey, thinking it would be a grand opportunity of seeing a new country and collecting unknown plants, obtained leave to accom-

pany his brother. On his arrival at the Cape he commenced to examine and describe the plants; and many papers descriptive of new genera and species are to be met with in the *London Journal of Botany* for 1837-8. In this latter year he published, in one small 8vo. volume, 'Contributions towards a Flora Capensis.' In 1839 he returned to Europe with his brother, who was at this time in delicate health, and who died before the vessel reached England. The Government offered Harvey his brother's place, which was, after some deliberation, accepted, and in 1840 he once again returned to Cape Town. His reputation as a botanist was at this time well established, and his desire to devote himself altogether to his favourite pursuit was perhaps never more fervent than when he thus found himself in the enjoyment of a fair competency and of a pleasant position; so that when, in the course of 1843, he heard of the death of Dr. Coulter, Keeper of the Herbarium of the University of Dublin, he made up his mind to apply for the vacant post. At this time W. Allman was Professor of Botany, and Whitley Stokes was Lecturer on Natural History in Dublin; but in the course of 1843 the Professor of Botany died, and for a time it was thought probable that the Keepership of the Herbarium would be united to the Professorship. Dr. Allman, the present Professor of Natural History in Edinburgh, was, however, elected as Professor instead of Dr. Harvey; but the Keepership of the Herbarium was given to him. Small though the salary was—not so much as Harvey was in the habit of giving to his servants at the Cape—the place was one that he had often wished for, and he lost no time in putting Coulter's American collection and his own Cape specimens into order; and in consideration of his presenting his own Herbarium to the College he was allowed a yearly sum of 50*l.* for life. His election to the Keepership was in 1844, and in February of that year the Dublin University conferred on him the honorary degree of M.D. From this time Harvey's life was one of constant, unceasing work. In 1845 he projected the first of his great works, the 'Phycologia Britannica,' the first part of which was published in January, 1846. The whole of the plates in this work, 360 in number, were drawn on stone by Dr. Harvey himself. In every respect, peculiarly and otherwise, the publication of the 'British Seaweeds' was a great success, and established its author as one of the first living authorities on this subject. In 1849 he published, at the instance of Mr. Van Voort, 'The Seaside Book,' dedicated to his brother-in-law, and one of the pleasantest of a now very numerous class of books. It has already reached a third edition.

In January, 1848, Dr. Harvey was elected Professor of Botany to the Royal Dublin Society. The following year Dr. Harvey received an invitation to deliver a course of lectures on Algae before the Lowell Institute of Boston, U.S., and he left Dublin for America in July, 1849, returning early in May, 1850. In the meanwhile he had not been idle; but visiting many places on the coast of North America, he made large collections of algae. He also at this time made a tour around the shores of the Pacific, visiting Oregon and California. The result of these labours was published by the Smithsonian Institution, in a large 4to. volume of 550 pages and 50 plates, during the years 1852-57. The preparation of this work and the publication of a 'Nereis Australis' engaged Dr. Harvey for another year or two; but again the great desire to be away in other parts of the world came over him, and this time he made arrangements for a long and, as it proved, a last journey. In August, 1853, he left for Ceylon, stopping at Aden to collect on the way. From Ceylon he proceeded to Australia, visiting Sydney, Melbourne, Adelaide and several parts of Tasmania and New Zealand. Taking advantage of the visit of a missionary ship, he went to the Fiji and Friendly group of islands. Returning to Sydney, he went to Valparaiso, and came home in October, 1856. This extended tour cost Dr. Harvey more than 1,200*l.* The University and the Royal Dublin Society allowed him his full salary during his absence, and his friend Prof. Allman de-

livered the necessary course of lectures for him. The algae collected on the Australian coast amounted to more than 20,000 specimens and 600 species; and in 1857 the 'Phycologia Australica' was projected. This was published in five volumes, each volume containing sixty plates, of which the first 200 were drawn on stone by the author. The work was completed in 1868. The 'Flora Capensis' was next commenced. In this Dr. Harvey was joined by Dr. Sonder, of Hamburg; and the Cape Government, at the solicitation of the late Sir W. Hooker, gave a grant in aid of the publication of this volume. This great work, of which three large 8vo. volumes are already published, unfortunately is still incomplete. Dr. Harvey commenced at the same time a series of illustrations to this Flora, under the title of 'Thesaurus Capensis'; two volumes of this work, containing 200 plates, are already published. In 1856 Prof. Allman was appointed to the Chair of Natural History in Edinburgh; and at the subsequent election Dr. Harvey was chosen as his successor in the University of Dublin. About the same time the professional staff was transferred from the Royal Dublin Society to the Museum of Irish Industry, and Prof. Harvey was retained as one of the Government staff.

Such constant work, and so very much of it desk-work, was ill suited to Prof. Harvey's constitution; and in the course of 1861 he was so ill that at one time his life was considered in danger. From this attack he almost completely recovered; but from this time he did not work so hard as before. His last course of lectures was delivered in the spring of 1864, and by the advice of his physicians Prof. Harvey spent the winter and spring of 1864-5 in the South of France. Pleasant letters from Aracbon told that a more genial climate had revived the invalid, and the returning strength brought on a wish to be back once again in the Herbarium. Home they brought him, and to see the still zealous worker drooping amid accumulated collections of African plants, eager to describe them, still too feeble to hold them, was a sight to see and grieve at. Working away, the autumn and the winter months passed, and the spring days were looked forward to with hope. As the days got longer a change of air and scene was recommended, and Torquay was chosen. Thither, about last Easter, guided by gentle and loving hands, Dr. Harvey went; and there breathed his last.

## LIFE IN SPAIN.

Valencia del Cid, so called to distinguish it from all the other Valentias and Valencias in Christendom, is the most thoroughly Spanish city in all Spain. The natives are a steady, plodding, picturesque people, minding in the main their own business. Unfortunately, in the war of succession they espoused the cause of the losing king, and were nearly trodden out, like the Moors of a previous age; many fled to the opposite coast of Africa, but by degrees returned and repopled the old "*Huertas*," and for a while flourished. Again, during the uneasy reign of King Joseph, they preferred liberty to bondage, and would not kiss the rod; many fled to other provinces, many more were quietly disposed of by the French general in command, and Suchet announced Valencia to be "conquered, but not subdued"—King Joseph at the time amusing the Madrileños with feasting and bull-fights. Landing from your steamer at the "Grao" or Grados, you are accosted by twenty drivers of twenty *tartanas* (a machine resembling a carrier's cart, tilt included); and if you speak the *patois* you may make a good bargain for a dusty shake of two miles; if you do not, you must expect to be cheated, and are cheated accordingly. You find yourself inside the carrier's cart, and Mr. Barkis sits on the shaft. Away you go, bump, bump over the road from the Port to Valencia proper, the country in a high state of cultivation. You cross a bridge of many arches spanning the Turia, almost dry in the summer. You pass on through the city gate; and, after sundry windings, find yourself before the doors of the *Fonda del Cid*, a very excellent hostelry. No landlady to be



seem,—which means less soap and water than would be the case were she visible. Valencia has within its walls a very pretty summer alameda; Elysian fields on a small scale, and prettily arranged. Here you may smoke and listen to the *al fresco* melodies of an excellent military band. Here and there you will see the costume of the country; but of course French bonnets and crinolines assert themselves here as everywhere, and a cynical tourist would deserve all sorts of reprimands from lovely woman should he dare to preach treason from that text. Of course woman is lovely in any costume, but some seem uncomfortable in French uniform, as you might imagine an Irish maid-of-all-work would be in her Sunday best; they think that the costume adorns them, and not they the costume. Valencia is brimful of interest—see Guide-Book! Fancy a spirited “clerigo” breaking up and digging in Roman remains, as if such and the inscriptions were of no more antiquarian value than the historical “Bill Stumps his mark” stoneware; churches, fortifications, walls, gates, gardens, and a *tartana* bump, on the river bank alameda, bull-ring, &c., everybody *does* according to Guide-Book. I venture to say that nowhere are to be found such character and costume as you may see any and every day in the market of Valencia, with fruits, vegetables, &c. of the ripest, richest and most succulent descriptions, and in abundance. In one corner you will find the dog-merchants, ladies generally; and Dolores from the same fountain supplies both the puppies and her baby. No wonder that Valencian dogs are affectionate, and fight like Capulets and Montagues—for the ladies.

A banker, preceded by his courier, cheated me out of a good bed-room, John Thomas having secured it by letter. Never mind! I shall have my revenge: he must starve, or dine at the *table d'hôte*, and by dextrously seating myself above him the tit-bits will come to me first. I dig the fork into the most tender and succulent morsels; and if the banker is hungry, I am revenged. I am inclined to think that most metrical proverbs owe their point more to a good rhyme than their good philosophy or poetic truth. For instance, they libel the Valencians in other provinces of Spain, saying

Your flesh is grass, your grass is water,  
Your men are women, your women naught-er,

the joke being the assonance of *agua* and *nada*, water and naught; but I never saw anywhere such Amazonian nothings as in the streets and markets of Valencia.

The slums are as the Moors left them, narrow, tortuous and cool; the new streets, being wide, are not so. You may fancy My Cid and Alvar Fanez riding side by side through this rutty and dusty lane, pennons fluttering, armour clanking, Tizona at My Cid's side; they have in their ride from Burgos slaughtered no end of Moors. A good and true Valencian has at his own cost improved the port and made a harbour; he has also constructed a branch railway to join the Madrid to Alicante main-line at Almansa. Valencia is a Paradise and Alicante a hole; of course the steamers in connexion with the railway run from Alicante, and not from Valencia.

Spain is justly proud of her dramatists; perhaps Lope de Vega and Calderon were fortunate enough to have their dramas interpreted by intelligent actors. I witnessed a most noteworthy performance at one of the theatres. The scenery was of the most faded and cloudy type; you had to make-believe a great deal before you could fancy that a pigsty was intended to represent a cottage. I think, but should not like to assert it as a fact, that the artist had omitted the door; but, 'tis of little moment,—William Shakspeare's plays were produced without scenic mounting. Up goes the curtain; enter a third-class supernumerary, who, after declaiming two hundred lines of rhyme, conveyed the fact that he had lost his parents when a child, and was in consequence an orphan. He moralizes upon war and its effects:—

Who so great a tyrant as the warrior—  
He who, with dead men's bones,  
Would bar the ever-onward march  
Of Peace, Plenty and sweet Contentment,  
As he were a god, and teeming nature his?  
When will men grow wise and see  
'Tis gilded dross, most daintily devised?  
The metal wasted in a cannon

Might find a hundred uses, which  
Should give ease, wealth and profit;  
While accursed war, the greatest pest  
That ever fell on man or nature,  
Doth work such ills and murders,  
Misery and waste, as curdle honest blood,  
Transforming men to demons,  
Fertile fields to wretched wastes,  
The happy wife to weeping widow,  
The helpless babe to orphanage;  
And all for what?  
A baseless shadow fools call glory.

From line 201 upwards, he told us, blushing, that he was in love with the miller's daughter. Enter, then, a young lady, conspicuous for the absence of everything approaching to personal appearance, and possessing a most unpleasant voice. She required a further two hundred lines to convey the fact that she was a miller's daughter, and had a stony-hearted father, whose only god was gold. I began to fidget, finding the story of the miller to move so slowly. Exit young lady and enter miller. He intimated that he was too partial to the dice-box and that elbow-shaking absorbed all his gold, and that, in fact, he was in difficulties and feared that his mill

Would grind for other sacks than his.

He also informed the audience, confidentially, that the young lady was not his daughter, but of noble birth. Her father had unfortunately put his sword under the fifth rib of another noble, and was compelled to decamp, leaving his daughter and a large sum of money in charge of our friend the miller. These duets, he intimates, had fallen to the lot of some dicer,

Whose demon fingers clutched the golden dross.

His four hundred lines rather helped on the story. Enter to the miller Super No. 2, a very personable fellow. He talks to the miller in a confidential way, and kept his hands and body as stiff as a statue. Of course, I knew he had come to “press his suit,” and very naturally desired to enlist papa in his favour. Papa, in the face of impending bankruptcy, makes a confidant of Super No. 2. Plain daughter overhears Super No. 2, and sees him hand a purse, containing stage money, to the miller. Papa clutches it, and does an *aside* to the effect that he shall try his luck again at the gaming-table. Of course, plain daughter is promised to young man. Father and Super No. 2 exit. Damsel does tears, bewails her fate, and intimates that Super No. 1 has her heart—of course, in a figurative sense. The next scene discloses papa at the gaming-table. Of course, he stakes upon the red, and red loses. He is furious; rushes upon the winner “capa and espada” fashion. Super No. 1 intervenes, and saves papa's life. Now, here is a difficulty. One lover has lent him money, the other has saved his life; both are anxious to wed the plain young female in short petticoats. I become absorbed, and wonder how the young lady will decide, as she can have only one husband. Scene shifts, discovers lover No. 2 and young lady. She gives him “poetical turnips,” regrets, &c. He is disgusted, and declares she *shall* be his. She retires, and he soliloquizes—a curious soliloquy, but rather pungent in its way.

Had woman never lived, man had lost  
Much love and kindly cherishing;  
Yet still upon the other beam  
A large and heavy balance hangs,  
And many would have lived long happy lives  
Who now lie low in cold, forgotten graves.  
The foundation of all mischief,  
The cherisher of all high and holy aspirations,  
The deep hate for a trivial slight,  
She gives a world of adoration for a smile;  
She cannot bear her sister's nose,  
Her last new robe to be extolled;  
Daggers and poison for a thoughtless word;  
Do her a thousand favours  
And one mischanceful ill,  
She straight forgets the larger sum  
And soundly rates thee for thy single slip.

Enter miller, who informs lover No. 2, much to his disgust, that the money has been squandered at the gaming-table. Enter now the myrmidons of the law, who intend to take possession of the scenic mill; lover No. 2 interposes and shows fight; a scuffle, and the miller fires and hits the lover instead of the policeman; miller is seized, confesses that plain young lady is of noble blood; this pleases lover No. 1, who is, of course, noble—and “Bless you, my children,” closes the drama, en-

livened here and there by the miserable jokes of the “gracioso” or comic man. Then followed the “Baile,” or dance of the province, animated and pretty; but those who remember Duvernay in the “cachucha” look in vain for her elegance and grace,—so home to smoke and to bed.

La Lonja de Seda, or silk-market; a beautiful Gothic pile of fifteenth-century work, is in the same plaza as the market, and covers the spot where tradition says the Cid's Palace stood. Don Vicente Salvá, known to English collectors of Spanish books as the author and publisher of two catalogues containing many valuable bibliographical notes, was a “hijo de Valencia”; he was a scholar and a gentleman, though only a bookseller; he was in England in 1823 in business, and in Paris in 1830; he returned to Spain in 1835, and was elected (much to the honour of the electors) to the Cortes. Who shall say that Spain does not respect her men of letters? F. W. C.

#### ARCHAEOLOGY IN ROME.

THE vast impulsion which archaeology has received during the last quarter of a century, and the enlightened manner in which historical records have been brought to bear upon architecture and its details, determining precisely the different epochs in which the different portions of a mediæval edifice have been erected, and so, fixing the styles of the different periods, has not been unfelt in Rome. The present Pontiff, indeed, if not a good archaeologist himself, has the subject deeply at heart; and the various steps which he has taken for the preservation of the public monuments, as well as the archaeological museums, of Rome and other parts of his dominions, fully prove his enlightened views in this respect. He has, however, gone further than this, and is at the present time occupied in an extensive series of excavations on part of the Mons Palatinus; the Emperor of the French (who has bought another portion, including the Villa Ludovisi) being still more extensively engaged in similar excavations. Here large portions of the Palaces of the Cæsars have been brought to light, and cleared of the superincumbent soil. As this progresses, passages from the old Roman historians and topographers, describing the different parts of the Palaces, are printed on large boards, and fixed up in the parts of the excavations to which they refer. A small museum, containing the objects found in the French portion of the works, is now in progress of formation, attached to the villa.

The establishment of an Archaeological Society at Rome, set on foot by Messrs. Fortnum, J. H. Parker, and other gentlemen, promises to be of great service in directing attention to the value of the old remains, as well as in assisting in the publication of memoirs which would otherwise never see the light. Mr. Parker has, during the last three winters, been much occupied with the early architecture of these remains, and has a volume on the subject nearly ready for publication. This activity on the part of foreigners has somewhat stirred the bile of some of the stand-still, obstructive gentry in power at Rome, who “could not understand why gentlemen should not be content, like other Christians, with the inside of a church, but must go poking about the outside walls and basements.”

By bringing historical records to bear on the existing remains, the distinct styles of building adopted, for instance, in the outer walls of the Mons Palatinus have been referred, satisfactorily, to the respective periods of their erection; thus the walls, formed of large square blocks of stone, not sawn, but brought into shape with a hammer or some such tool, and fixed without mortar, are referred to the time of the Kings. Of this there are some grand remains of a tower deep below the Church of St. Anastasia, and it is amongst these buried ruins that the grave of Cardinal Mai has been built. So, again, the walls, of small stones arranged lozenge-wise (composed of tufa), are of the Republican period; whilst those of tufa with horizontal layers of tiles are of the latest period of the Republic; the Imperial work being entirely of brick, the bricks very thin, some at least two feet long, and beautifully arranged. Other distinctions

have also been noticed. During his stay in Rome, Mr. Parker has superintended the execution of a very extensive series of photographs representing all these different styles, by an excellent artist, very well versed in Roman archaeology, of the name of Simelli.

Early Christian archaeology has also made rapid strides at Rome. Not content with the great French work of Pierret on the Catacombs, which is generally considered to give far too highly finished a character to the various wall-paintings in them, M. de Rossi has published the first volume of a great work on the Christian inscriptions, and also a first volume on the Catacombs in general. He is also the editor of a periodical devoted to the early Christian archaeology of Rome. The Rev. P. Garuzzi has prepared a third edition of his remarkable work on the painted glass objects found in the tombs; whilst the Rev. Abbé Barbier de Montault has prepared a descriptive catalogue of all the Christian remains preserved in the Museum of the Vatican Library (where, by the by, we lately met Prof. Tischendorf, busily engaged upon some early inedited MSS. of the Bible).

It may be useful to some of your readers to be informed that many of the objects which were in the Museum of the Vatican have been removed to St. John Lateran, which will in time become the great Christian Museum of Rome. Here, for instance, are placed all the grand Christian sarcophagi, as well as the Christian inscriptions (except those in the long gallery of the Vatican leading to the sculptures, in which the pagan inscriptions occupy the right and the Christian ones the left of the gallery). The collection of these inscriptions at St. John Lateran has been carefully arranged, according to their dates, by De Rossi. There is another great collection of them at St. Paul's Basilica (the restoration of which most noble church would of itself be sufficient to mark the reign of any sovereign pontiff); these are now fixed in the galleries leading to the library. A chromo-lithographic work on the 'Christian Mosaics of Rome' is in progress, the first number of which will be ready for publication, by Spithover, about the end of the present year.

The excavations at San Clemente are being continued under the direction of the excellent Prior, the Rev. P. Mullooly. Although the present basilica, which is one of the oldest in Rome, and well known for its interesting mosaics and its two marble ambones in their original position, is much below the adjoining street running from the Colosseum to St. John Lateran, an under-church of large size has been discovered, with numerous very early wall-paintings and fine marble columns. The excavation is at present being continued beneath the high altar of the upper church, which, it is feared, will have to be taken down and rebuilt. And, still deeper, a house has been discovered, which was doubtless the precursor of the lower basilica when the Christian inhabitants were but few in number.

The excavations undertaken by Mr. Parker, with the consent of the Abbess of St. Pudentiana, beneath the existing church (which, like San Clemente, is considerably below the level of the street), have been stopped by order of the superior authorities. Sufficient has, however, been found to show that a preceding basilica extended beneath the western half of the present church, a strong wall running from below the entrance to the spot below the high altar. The original pavement of the floor of the house of Pudens has been reached and partly cleared, and we had the pleasure to observe that it is formed of minute tesserae arranged mosaic-wise, just as in the original pavement of the western aisle of the church (which also is contemporary with the time of Pudens), and also as in the pavements of Pompeii. Thus we are brought into the residence of the famous senator Pudens, so deeply interesting, not only from his connexion with Caracac and his family, but also from the fact to which Justin Martyr bore testimony, that the house of Pudens was the resort of early Christians visiting Rome, and that he himself had, on several occasions, been its inmate. The altar in this most interesting little church, on which St. Peter was

traditionally affirmed to have officiated, was removed by Cardinal Wiseman (as titular cardinal of St. Pudentiana); and two very early sepulchral inscriptions to members of the family of Pudens have also been moved, by order of the present Pope, to St. John Lateran, where they are lost in the crowd of similar stones; but a stone recording the burial of another female of the Pudentian family has been found, and fixed in the west aisle, together with the grave-stone of an early bishop found on the spot, in remarkably fine and large Roman capitals.

The learned archivist of the Vatican records, Dr. Theiner, has recently published a valuable series of documents connected with the mediæval history of England and Scotland from originals under his charge, as a supplement to two or three similar volumes illustrating the history of Germany and other countries of Europe. J. O. W.

#### OUR WEEKLY GOSSIP.

THE Queen has corrected the popular idea that the second son of the British Sovereign must necessarily be a Duke of York, by creating Prince Alfred Duke of Edinburgh. This title has never before been conferred on the son of a reigning sovereign. It has been enjoyed by Frederick, son of George, Prince of Wales (afterwards George the Second), by Frederick's son, George (subsequently George the Third), by Prince William, George the Third's brother, as Duke of Gloucester and Edinburgh, and lastly, by Prince William's son, William Frederick, who died childless, in 1834. The Duke of York is a far older and nobler title. From 1385 to 1483, it distinguished five Plantagenet princes, and from 1494 till the accession of James the Second, it was the title of the second sons of Henry the Seventh, James the First and Charles the First; all of whom became Kings of England. As Dukes of York and Albany, we have had, from 1716 to 1827, Ernest, the brother of George the First; Edward, brother of George the Third; and Frederick, second son of George the Third, who died in the last year named above.

The Professors of University College will hold their evening receptions on Friday, the 8th of June, in Gower Street. This year the learned body are trying the pleasant experiment of inviting ladies to their re-union.

Cards have been issued for the Society of Arts Conversazione for Wednesday, the 13th of June, at the South Kensington Museum.

Those of our readers who take an interest in our early history will, no doubt, be gratified by the information that Mr. Thorpe is preparing an edition of the Topographical Charters of England, dating from the reign of King Æthelbert, A.D. 604, to the Norman Conquest. In this work the documents will be classed in counties, beginning with Kent, thus forming an appropriate companion to the Domesday Survey of that county. As in the 'Diplomatarium Anglicum' (of which this is the continuation), the charters in Anglo-Saxon and the Land-Boundaries will be accompanied by translations.

The fine collection of Oxford worthies, formed by the late Dr. Wellesley (which he commenced when an undergraduate and steadily increased throughout his life), arranged according to the different colleges, and consisting of many hundred engraved portraits, has recently been acquired by the Hope Curators and added to the Hopean collection of portraits, now deposited in the Gallery of the Radcliffe Camera, at Oxford.

The bust of Capt. Speke has been erected at Taunton in the shire-hall, with an inscription from the pen of Sir Henry Rawlinson. Speke is recorded as "The discoverer of the sources of the Nile"—marked as a quotation. Does this form of testimonial mean that Sir Henry disputes the fact of discovery, like so many other geographers?

A Correspondent says: "Your philologists are queer people, and love to 'fool us to the top of our bent.' The idea of the word, as employed by Shakespeare and Scott, meaning anything beyond will, humour, impetuous purpose; bent of inclination, in short, would seem wondrous, were there

not still a host of eager antiquaries of the Oldbuck species, who, when A. D. L. L. is shown to stand for 'Aiken Drum's Lang Ladle,' turn their faces to the wall, and refuse to be comforted, having agonized themselves to get uncommon meanings out of common things. As I have broken out into homely suggestions, let me ask whether it has occurred to any of those who have quarrelled over the word 'watershed,' that it may have originated in *Water's head* misprinted. The French have naturalized *Boulingrin* and *Biffleck* by a like process; and so, in former days, did our inns come by the signs of 'the Bull and Mouth,' and 'the Goat and Compasses.' Y. L. Y."

Mr. Swinburne has a volume of miscellaneous poems in the press.

While the Postmaster General's recent Report of his stewardship during the past year is interesting to the Chancellor of the Exchequer in a financial point of view, it is also interesting to the public generally, for the curious statistical information that it contains. The population of the United Kingdom in 1865 was, according to computation, 29,710,077, occupying 5,306,226 houses. There was an increase of 40,712 inhabited houses in England and Wales; of 2,229 in Scotland; but in Ireland there was a decrease of 5,188 inhabited houses, and 30,226 inhabitants, as compared with the previous year. The number of letters delivered in England and Wales, in 1865, amounted to 597,277,616, being an average of 28 to each person, and an increase of 6.59 per cent. In Scotland, 67,048,891 letters were delivered, being 21 to each person, and an increase of 4.33 per cent; and, in Ireland, 56,140,500, being 10 to each person, and an increase of 3.05 per cent. There were 43,569,955 free newspapers delivered in the year, and 53,682,811 book packets, including chargeable newspapers. The total number of letters, papers, and packets was 818,990,000. Above 12,000 letters were posted without any address, and of these 298 contained cash, notes, &c., to the amount of 3,700*l*. The money-orders amounted to 18,140,550. There were 611,819 depositors in the Savings Banks, holding 6,526,400*l*.

The Rev. W. Fox, of the Isle of Wight, who last summer discovered his *Polacanthus Focii*, has just brought to light another new Wealden saurian. The discovered parts of this animal are limited to the bones of the sacrum, consisting of five cemented vertebrae with the sacral ribs and portions of the other iliac bones. The remains, therefore, are quite sufficient to show that the reptile to which they belonged was of the Dinosaurian order. It was small compared with the other monsters of the world of the Cretaceous, the sacrum being only six inches in length; yet apart from its size, it had as much of novelty about it as any of the previously discovered dragons. The bones are more hollow, light, and compact in structure than the bones of birds, and quite as much so as those of the pterodactyls, with foramina for the admission of air into them, like the bones of the last-named reptiles. Such a formation was evidently given for the purpose of leaping from tree to tree, or for bounding from the grasp of other reptiles with an elasticity of spring equalling that of the grasshopper. With the approval of Prof. Owen, who has examined the bones, this new reptile has been dedicated to him by its discoverer, who has given it the descriptive name of "*Calamospondylus Oweni*," from the fact of its backbones being hollow, smooth, and compact like a reed.

We have received a copy of Mr. Collier's reprint of 'The Phoenix Nest,' a dainty collection of pieces, published in 1593, and of singular interest for the illustration of our great literary period. Mr. Collier is doing an excellent service by the reprint of these rare pieces.

How much longer is the public common sense to be outraged, and the health of Westminster, Lambeth and Pimlico to be imperilled, by the maintenance of the disgusting nuisance caused by the bone-boilers and manure-makers of Lambeth? A large portion of the London population now passes up and down the river in the steamboats; these, no less than the inhabitants of the district we have named, are exposed to the effects and offensiveness



of these abominations. Could not a clause be introduced into the revised "Smoke Act," to get rid of this filthy trade at once? Why bones should be ground for manure in London, where nobody uses it, and not where it is needed, in the country, where there are few to disgust, it would puzzle any one to say.

It appears that Canada is no longer entitled to be considered as the sole depository of the earliest fossil hitherto discovered. Recent laborious researches made by Prof. Hochstetter, of Vienna, have resulted in the discovery, in the calcareous limestone of the Krumm, of undoubted specimens of Eozoon in all respects similar to those found in Canada.

The Church of San Ambrogio at Milan, one of the most interesting churches in Italy, is at present undergoing very careful restoration, the plaster being removed from the walls, so as to show the real state of the masonry, of a very early character. On the underside of the arch, leading from the entrance to the choir into the north transept, a very curious series of arabesques has been found, in which fishes are freely introduced. The chapel of San Vittore in cielo d'oro (or San Satiro) has been entirely restored, and the golden mosaics, from which it derives its name, have been properly cleaned and refixed.

A remarkable discovery of great interest to the antiquary has been made this season by Mr. Parker, one of the Founders of the British Antiquarian Association in Rome. He was groping about the river side opposite the Cloaca Maxima, accompanied by his photographer, in search of a good view of the Cloaca, when he almost ran against three large stone corbels projecting from the wall in the face of the cliff. They had holes in them, evidently for receiving large chains, and their facings are carved in the form of lions' heads of Etruscan character. They were probably (says Mr. Parker.) made in the time of Camillus after the taking of Veii, and were evidently removed at a later date, having been probably replaced by Sylla, who constructed extensive works on the Tiber. The ground of this supposition is, that they are fastened with cement, whereas cement was not used before the time of Sylla. The heads are not all alike, and one was probably of the later period just noted. It is fair to suppose that there must have been corresponding corbels on the other side of the river to support the chains thrown across, but this site is now occupied by a medieval house. All are immediately above the remains of the Bridge of Sublicius. Chains were probably used for mooring vessels in the harbour and partly perhaps for defence, though another chain is recorded to have existed fifteen miles lower down the Tiber, between Ostia and Pontii.

Readers of the *Journal des Débats* will, in the 'Chroniques de la Quinzaine,' above the signature of Horace de Lagardie, recognize the work of the pen of an English lady wearing a French title, who has long since earned a reputation for wit, causticity, playfulness, brilliancy, and vigour, on both sides of the Channel.

The *Figaro* has lately opened its columns to the bitter recriminations of two men of letters, who appear once to have seen a great deal too much of each other. MM. Féval and Sardou have both given an account of how they first became acquainted, how they were united for a time in the production of a piece for the theatre, 'Le Bossu,' and how a union which appears never to have been attended with any esteem whatever on either side, became dissolved, and left the bitterest rankings of mutual contempt on either side. This unseemly exposure, however, presents curious disclosures about the present state of literary and dramatic authorship in France. M. Sardou, in our opinion, has unmistakably the best of the encounter. His letter is a mainly exposition of the struggles he had to make in order to get a footing on the stage at all, and of the courage with which he supported short commons and a scant wardrobe in his novitiate. His accounts of nightly winter wanderings across the Seine, without umbrella or paletot, and his grateful remembrance of the lengths of arcades which gave a dry run of some hundred yards on

wet nights, will be remembered by those who have read them. These pilgrimages were undertaken for the sake of collaboration with M. Féval, on 'Le Bossu,' and were carried on for nearly two years. 'Le Bossu,' however, was subsequently produced, and with immense success, without M. Sardou's name even appearing in the playbill, and without his receiving any other remuneration than a Belgian copy of Paul Féval's novel, 'Le Bossu,' the original conception of whose plot came from M. Sardou. "The copy I got," says M. Sardou, "was a copy which I could not even sell." M. Féval acted, we think, with extreme temerity in provoking his young collaborator to come before the public with his own version of their connexion. *Après la légende, l'histoire.*

A Correspondent of the *Augsburg Gazette*, says, with reference to Prof. Tischendorf—It is easy to understand that Hofrath Tischendorf's stay at Rome raised great expectations with regard to the Codex Vaticanus. When he, twenty-three years ago, after having completed the publication of the Paris Bible palimpsest, (called after the name of Ephrem-syrius,) came to Rome to begin the edition of the Codex Vaticanus, Cardinal Mai had been busy with this very task for fifteen years. But all that Tischendorf could obtain from the personal interest of Gregory the Sixteenth consisted in the use for a few hours of the widely-famed manuscript. For ten years the work of Mai, published after his death only by Verellone, has been in the hands of the learned. But criticism, particularly in Germany, has pronounced unfavourably on its merits, not only because it is planned badly, but because it has created doubts as to the correctness of the reading of the text. The want is therefore felt of a new edition adequate to the present standard of palaeography and criticism. A better man than Constantine Tischendorf for such a work could hardly be found; this is perfectly well known at Rome; but here, as everywhere else, narrow-mindedness reigns supreme, opposing the publication of the celebrated Roman Bible by a *savant* not Roman. Tischendorf, shortly after his arrival, was kindly received by the Pope, to whom he openly communicated his intention. The Pope answered evasively at first, but declared at last he himself intended to publish such an edition, which should vie with the imperial edition of the Codex Sinaiticus. In fact, the order for this work was issued a few weeks since; but the difficulty whom to intrust with the task has not been solved as yet. Tischendorf's advice and assistance have been desired, nay, the very types which he had made for the Codex Sinaiticus are to do service for the Roman Codex, and Tischendorf is said to have conditionally consented to such an arrangement. To us it seems unpardonable that such a competent scholar is not secured for this important work, and that thus the chance is lost of having a real scientific edition brought out. What great difficulties the exact reading of this most ancient manuscript offers is best shown by the revision of the two Mai editions of the New Testament, which Tischendorf has executed during his present stay at Rome, notwithstanding many impediments.

The remarkable series of early British and Anglo-Saxon coins formed by Capt. Murchison, has been sold during the present week by Messrs. Sotheby, Wilkinson & Hodge, at prices that do not appear to have been affected by the present state of monetary depression and political disquietude. The following are from among the more rare and curious: A Silver Coin of Queen Boadicea, found at Beckford, 21*l.*—A Gold Coin of the same, 5*l.*—A Gold Coin of Antedrigus, found at Nunney, 7*l.*—A Gold Coin of Vericus, 9*l.* 17*s.* 6*d.*—A Gold Coin of Taciovanus, found at Norwich, 10*l.*—Another, of Cunobeline, with the name in full, 20*l.*—Another specimen, in copper, with CVNO on a tablet, 16*l.*—Another, of different type, 13*l.* 13*s.*—A Penny of Baldred, one of the kings of Kent, 48*l.*—Penny of Offa, 6*l.* 10*s.*—Another, of different type, 11*l.* 5*s.*—Another, with bust to the right, 12*l.* 5*s.*—Another, inscribed OFFA REX, 9*l.*—Another, with curly-headed bust, 13*l.* 13*s.*—Another, with bare head to the right, 13*l.* 5*s.*—Penny of Cynewyth, Queen of Offa, an unpublished coin, 35*l.*—An unpublished Penny of Jænberht, Arch-

bishop of Canterbury under Offa, 38*l.*—Another, unpublished, of the same, different type, 20*l.*—Penny of Æthelhead, 21*l.* 10*s.*—Another, unpublished, 30*l.*—Penny of Vulfred, 10*l.* 10*s.*—Penny of Ceolwulf I., 16*l.* 10*s.*—Another of different type, 11*l.* 2*s.*—Penny of Beornwulf, 26*l.*—Another, with head to the right, 29*l.*—Penny of Ciolwulf II., 12*l.* 12*s.*—Another of Beonna, one of the Kings of the East Angles, 19*l.* 5*s.*—A Styca of Egfrith, King of Northumberland, 20*l.*—Penny of Anlaf, 13*l.* 10*s.*—Penny of Egcborht, 20*l.*—Penny of Ceolnoth, Archbishop of Canterbury, 11*l.* 7*s.* 6*d.*—Penny of Æthelbearht, 9*l.* 9*s.*—Penny of Ælfred, 10*l.* 5*s.*—Penny of Eatherd, Archbishop of Canterbury under Alfred, 46*l.*—Penny of Eadward I., 10*l.*—Another, slightly differing, 10*l.* 5*s.*—Halfpenny of the same, 10*l.* 10*s.*—Penny of Æthelstan, 6*l.* 8*s.*—Another example, 7*l.* 10*s.*—Another of different type, 7*l.*—Halfpenny of Eadred, 9*l.* 9*s.*—Penny of the same, 5*l.* 2*s.* 6*d.*—Penny of Eadgar, 8*l.* 5*s.*—Another, with crowned bust, 16*l.* 10*s.*—Penny of Harthacnut, 7*l.* 10*s.*—Another, 9*l.* 5*s.*—Another, with bust to the left, 9*l.*—Another with helmeted bust, 7*l.* 7*s.* 6*d.*

**SOCIETY OF PAINTERS IN WATER COLOURS.**—The Sixty-second Annual EXHIBITION is NOW OPEN, at 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.*  
WILLIAM CALLOW, Secretary.

**INSTITUTE OF PAINTERS IN WATER COLOURS.**—The Thirty-second Annual EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*d.*  
JAMES FAHEY, Secretary.

**FRENCH GALLERY 120, Pall Mall.**—THE THIRTIETH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN, admitting also to HOLMAN HUNT'S PICTURE, 'The Finding of the Saviour in the Temple.'—Admission, 1*s.*; Catalogue, 6*d.*

**THE NATIONAL PORTRAIT EXHIBITION.** Exhibition Road, South Kensington, is NOW OPEN to the Public. Admission, on Mondays, Wednesdays, Thursdays, Fridays, and Saturdays, 1*s.* each person; Tuesdays, 2*s.* 6*d.* Hours from Ten A.M. till Six P.M. Season Tickets, 1*l.* each. Catalogue, 1*s.* and 1*s.* 6*d.*

**A MACCALLUM'S GREAT PICTURES** of Sherwood Forest, and the Charlemagne Oak, Fontainebleau, with Studies of Woodland, Lake, Glacier, and Italian Subjects, will be EXHIBITED in the DUDLEY GALLERY, Egyptian Hall, Piccadilly, early in June next.

**MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES** is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Holman Hunt, J. Philip, R.A.—T. Faed, R.A.—J. Lewis, R.A.—Egg, R.A.—Hook, R.A.—Frith, R.A.—Rosa Bonheur—Goodall, R.A.—Cooks, R.A.—Creswick, R.A.—J. Rogers, R.A.—Calderson, R.A.—Sant, R.A.—Le Jeune, R.A.—Andell, R.A.—Frost, R.A.—Nicol, R.A.—Pettie, R.A.—Yeames, R.A.—P. Naumyth—Linnell, sen.—Dobson, A.R.A.—Cooper, R.A.—Gale—Marks—P. Hardy—John Ford—Henriette Brown—Frère—Rulpezer—Brillouin—Liddendale—Geo. Smith—Peter Graham, &c.—Admission on presentation of address card.

Mr. and Mrs. GERMAN REED, with Mr. JOHN PARRY, in a New Entertainment, entitled A YACHTING CRUISE, by F.C. Burnard, Esq., Scenery by Messrs. T. and W. Grieve; with THE WEDDING BREAKFAST at Mrs. ROSELEAF'S, by Mr. John Parry. Every Evening (except Saturday), at Eight; Thursday and Saturday Mornings, at Three.—Royal Gallery of Illustration, 14, Regent Street.—Admission, 1*s.*, 2*s.*, 3*s.* and 5*s.*

**ROYAL POLYTECHNIC.**—Re-engagement of the popular Lyric Artist, Henri Drayton, Esq., also of Mr. G. W. Jester, for his mirth-inspiring Ventriloquist Entertainment.—The wonderful Illusions of J. H. Pepper and T. Tobin, joint inventors, already seen by 100,000 Visitors, will be varied by the re-engagement of Mr. F. Damer Cape, for the Recitals connected with the remarkable Illusive Scene, entitled "Shakespeare and his Creations,"—concluding with the Cherubs Floating in the Air.—The Lectures by Mr. King and Mr. Stokes and the other Entertainments as usual. Open 12 to 3, and 7 to 10.—Admission to the whole, 1*s.*

## SCIENCE

### SOCIETIES.

**GEOGRAPHICAL.**—May 28.—*Anniversary Meeting.*—The Report of the Council stated that 157 new Members had been elected during the past year, of whom nineteen were life compounders, and that the total number on the list was now 2,089 Ordinary, five Honorary and sixty-three Honorary Corresponding Fellows. The income of the Society was 4,905*l.* 8*s.* 3*d.*, the expenditure 4,307*l.* 4*s.* 5*d.*, and the funded property now amounted to 13,500*l.* 800*l.* 8*s.* 3*d.* had been spent in expeditions during the year.—The following gentlemen were elected *Members of Council* for the ensuing year: *President*, Sir R. I. Murchison, Bart.; *Vice-Presidents*, Vice-Admiral Sir G. Back, J. Crawford, F. Galton, and Major-General Sir H. C. Rawlinson, M.P.; *Trustees*, Lord Houghton and Sir W. C. Trevelyan, Bart.; *Secretaries*, C. R. Markham, R. H. Major; *Foreign Secretary*, C. C. Graham; *Councillors*, J. Arrowsmith, Major-



General Balfour, S. W. Baker, T. H. Brooking, Lord Colchester, Admiral R. Collinson, R. W. Crawford, M.P., Hon. R. Curzon, Sir W. P. Denison, J. Fergusson, Right Hon. Sir T. Fremantle, Bart., W. J. Hamilton, Sir J. C. D. Hay, Bart., M.P., Capt. F. Jones, Herman Merivale, Sir C. Nicholson, Bart., Lawrence Oliphant, M.P., W. Spottiswoode, Viscount Strangford, Dr. T. Thomson and Major-General Sir A. S. Waugh; *Treasurer*, R. T. Cocks, Esq.—The Founder's Gold Medal was given to Dr. T. Thomson, for his labours in the Western Himalayas and Thibet, and the Patron's, or Victoria, Gold Medal to Mr. W. Chandless, for his exploration of the Purus river.—A testimonial of 100 guineas was presented to Mr. P. B. Du Chailu, and a watch, value twenty-five guineas, to Moola Abdul-Medjid, for his journey over the Panier Steppe, in Central Asia.—After the elections the President read his annual address on the progress of Geology.

**GEOLOGICAL.**—May 23.—Prof. A. C. Ramsay, V.P., in the chair.—Mr. J. C. Hawshaw and Lieut. Col. V. Labrow were elected Fellows.—The following communications were read: 'Notes on the Geology of Mount Sinai,' by the Rev. F. W. Holland.—'On a New Genus of Phyllopodous Crustacea from the Moffat Shales (Lower Silurian), Dumfriesshire,' 'On the oldest known British Crab (*Protocarcinus longipes*, Bell, MS.), from the Forest Marble of Malmesbury, Wilts,' 'On the Species of the Genus *Eryon*, Desm., from the Lias and Oolite of England and Bavaria,' by Mr. H. Woodward.—'Notes relating to the Discovery of Primordial Fossils in the Lingula-flags in the Neighbourhood of Tyddingwadi Silver-lead Mine,' by Mr. J. Plant.

**LINNEAN.**—May 24.—*Anniversary Meeting.*—G. Bentham, Esq., President, in the chair.—The Treasurer, W. W. Saunders, Esq., read the Financial Statement, by which it appeared that there was a balance in favour of the Society, on the year's account, of 213*l.* 12*s.* 4*d.*, derived principally from the increased sale of the Society's publications and a large influx of new members during the past year. This being the day appointed by the Charter for the election of council and officers, the following gentlemen were elected *Members of the Council*, in the room of others going out, viz., Messrs. J. W. Dunning, R. Hudson, J. G. Jeffreys, W. Carruthers, and Col. Munro. G. Bentham, Esq. was re-elected *President*; W. W. Saunders, Esq., *Treasurer*; and G. Bask and F. Currey, *Secretaries*, for the ensuing year.

**ZOOLOGICAL.**—May 22.—Dr. J. E. Gray, V.P., in the chair.—Mr. Slater made some remarks on a rare American Monkey from Demerara (*Pithecia leucoccephala*), lately presented to the Society by Mr. H. B. Barton.—A communication was read from Mr. J. Y. Johnson, describing a new species of Berycioid Fishes from Madeira, proposed to be called *Tachichthys Darcinii*.—A paper was read, by Mr. H. Adams, describing fifteen new species of shells from Formosa, collected by R. Swinhoe, Esq., H.M. Vice-Consul in that island.—Dr. J. E. Gray read some notes upon the specimens of Tortoises from South America in the collection of the British Museum.—Dr. Gray also made some remarks on the specimens of Porcupine (*Hystrix*) in the Gardens of the Society and in the British Museum, and pointed out the characters of a supposed new species of this genus living in the Society's Gardens, which he proposed to call *Acanthion Grotei*, after Mr. A. Grote, by whom the specimen in question had been presented to the Menagerie.—A communication was read from Prof. A. Newton, 'On the Species of Birds of the Madagascarian genus *Bernieria* of Bonaparte.'—Mr. P. L. Slater exhibited and made remarks on six new passerine birds from America, belonging to the sub-order Oscines.—Mr. Flower exhibited some insects captured in the Atlantic on board the ship *Hotspur*, about 300 miles from land.

**SOCIETY OF ARTS.**—May 23.—W. Hawes, Esq., Chairman of Council, in the chair.—The paper read was, 'On Granite Working,' by Mr. G. W. Muir.

**MATHEMATICAL.**—May 21.—Prof. De Morgan, President, in the chair.—The following gentlemen were elected Members: Prof. W. J. Adams, Messrs. O. J. Downes and A. W. Young.—Prof. Smith read a paper 'On a Formula for the Multiplication of Four Theta Functions.'

**MEETINGS FOR THE ENSUING WEEK.**  
 MON. Royal Institution, 2.—General Monthly Meeting.  
 — Asiatic, 3.  
 — Entomological, 7.  
 — Architects, 8.  
 TUES. Royal Institution, 2.—'Physical Geography and the Fine Arts,' Prof. Ansted.  
 — Horticultural, 3.—General Meeting and Lecture.  
 WED. Geological, 2.—'Metamorphic and Fossiliferous Rocks, County Galway,' Prof. Harkness; 'Metamorphic Rocks, Carrick, Ayrshire,' Mr. Geikie; 'Chelonician Footprints from the Keuper,' Prof. Williamson; 'Heaves or Throes in Fenbail Mine,' Mr. Pike.  
 — Literature, 8.—'Monasteries of Mount Athos,' Rev. J. Beaumont; 'Expedition to Palestine,' Mr. Vaur; 'Coins of Crete'—Stylograph of the Crucifixion,' Mr. Hogg.  
 THURS. Royal Institution, 3.—'Ethnology,' Prof. Huxley.  
 — Royal, 4.—Election of Fellows.  
 — Chemical, 8.—Course of Chemical Action,' Mr. Harcourt.  
 — Linnean, 8.—'Myosotoma,' Mr. Miers; 'Cortical Cuneate Rays,' Dr. Sigerson; 'New Zealand Lichens,' Dr. Lindsay; 'Surface-Fauna of Mid Ocean,' Major Owen.  
 — Antiquaries, 8.—Election of Fellows.  
 FRI. Royal Institution, 8.—'Muscular Power,' Prof. Frankland.  
 SAT. Royal Institution, 3.—'Ethnology,' Prof. Huxley.  
 — Botanic, 3.

## FINE ARTS

## ROYAL ACADEMY.

A few more figure-pictures remain to be noticed by us. Remarkable amongst these are three charming compositions by Mr. A. Moore, two of which deserve the highest commendation for the elegance of their style, the breadth and freedom of their designs, the singular knowledge of line they evince, and, notwithstanding a certain roughness,—that is far from being the result of ignorance or of lack of purity of taste,—the real beauty and actual originality of their colouring. These are qualities that are hardly to be found, in an equal degree, in any works here of the same class. The uneducated eye would recognize in these pictures more than it already does but for the lamentable roughness of the pair to which we have referred, and the too obvious disproportions of the third. The last-named is *The Shulamite* (No. 354),—here placed above the door to the North Room,—a subject from 'The Song of Solomon,' painted with great ability in the disposition of drapery, colour, and tone; withal in so novel a style that the artist must expect some time to pass before it is popularly mastered. The two former pictures are respectively styled *Apricots* (190),—two damsels before a sunny wall; one plucks fruit from a tree: a charming study in white and rose-colour. The other picture is No. 194, *Pomegranates*,—girls at a cupboard: a study of the most exquisite quality in red and white. Notice the mastery of form and the noble draperies in all these pictures. The disproportions of Mr. A. Moore's picture, 'The Shulamite,' are, we are bound in common justice to say, not so faulty as those which appear in Mr. Hook's 'Give us this day our daily bread' (239), where the boy who pushes with the car is absurdly small; the ropes coiled near to him cannot be pretended to have been painted out of doors. Nor are Mr. Moore's defects so glaring as the bad drawing of the lady's arms and face in the 'Portrait' (143), by Mr. Cope, nor so vulgar in their style as the angel's hands in Mr. Thorburn's 'The Orphan' (279), which are those of a maid-of-all-work.—The French artist, M. Signol, sends us *The Holy Family* (295),—a grave, conventional picture, with much beauty in the face of the Virgin; the figure of John does not seem to have vitality enough. A fine piece of execution throughout, so strangely in contrast with its showy neighbours that we wonder it found a place among them.

Mr. C. E. Hallé's little head of *Dorothy* (215) is apt in its expression to the name, and very nicely modelled.—Mr. H. O'Neill's *Last Moments of Raffaele* (165) shows that the most has been made of the commonplace idea of death at sun-setting; it lacks refinement of feeling no less than of style. Some parts are unequal to others: see the differing colours of Raphael's flesh in the face and in the hands. His features were both beautiful and intellectual; surely these are not such. His action is rather tame. The masses are skilfully put together in a conventional fashion. The best part of

the picture is the view from the window of the room.—Miss A. Wells's *Lisette* (63)—half-length of a young woman, seated—has the flesh delicately and solidly modelled, the drawing excellent, the character fresh and sweet.—Mr. J. Clark's *The Labourer's Reward* (114)—a woodman's welcome home—has not only excellent expression, nearly equal to the best of his former efforts, but is much more solid and complete in execution throughout than of late, and better coloured than ever before.—Mr. J. J. Lee's *Withered Flowers* (241) is ridiculously affected and mannered, and carelessly painted.—Mr. M. F. Halliday's *Roma vivente e Roma morta* (352)—a Roman orange-seller seated on the earth close to a fragment of architecture—is very solidly and carefully painted, harmonious and excellent in colour, not laboured; bright, well composed.—Mr. S. Solomon's *Damon and Apsalé* (555) escaped till now that notice from us which its many excellencies deserve. The two are about to embrace. Here is much excellent colour: see the draperies. The flesh is a little flat and dry, the expressions are capably studied; the workmanship shows improvement on recent pictures.—Mr. A. E. Fisher's *Covent Garden* (680)—two ladies buying flowers—shows remarkable knowledge of drapery and skill in rendering texture; a valuable little picture of modern manners.—Mr. Gale's *The Offering for the First Born* (522)—two Jewish parents going to the Temple with their offspring and his sacrifice—is intensely prosaic, but by no means void of pathos on that account; thus it differs from most of the pictures we style prosaic. This is far better executed, more thoroughly a work of art than anything Mr. Gale has yet painted. The draperies are so well studied that we are glad to call attention to them.—The head of *A Young Roman* (730), by Mr. A. Hassam, is a capably painted study in water colours, solidly modelled and well drawn.

A singularly effective and beautiful landscape, by Mr. P. Graham, is hung below the line, and constantly fronted by a crowd of persons. This is *A Spate in the Highlands* (873)—the course of a torrent that has come in sudden flood from between hills, and forces its way through a level country which those hills inclose; it has carried away half an old bridge, and threatens the remainder; its course is marked by astonishing power in the front as its waters are depicted pouring over rocks, surging in the hollows and scouring the banks. The distance of rugged mountains forms a glen, on the sides of which scanty herbage struggles with thickly-strewn rocks and wreckage of the summits, and is all grey and green; a dismal waste, made yet more grim by a gleam of sunlight, which, penetrating the cloud-wracks that cling to the hills and are borne before the wind, gilds the place with a mockery of summer. That the damage to the bridge has been recent is told by the action of a drover, who, following an accustomed road out of a gorge, has, just in time, come to the head of his cattle, and urges them back from the new-found chasm, from which they retreat after their manner. Thus far for the subject and expression of this remarkable picture; as to its execution, let us say that it is not inferior to the occasion; it is rich in colour, and evinces very remarkable knowledge of the resources of the palette. Unquestionable reliance on and knowledge of Nature is displayed in the treatment of the various parts of the atmosphere and the near and distant landscape. The variety of natural tints is admirably reproduced; the qualities of texture, as existent in Nature, are evidently well understood and cleverly rendered. The drawing of the torrent is masterly, although one or two weak points might readily be pointed out. The defects of the work are proper to the Scotch school of landscape; they are an overpowering love of the vehicle which gives a "shiny" and varnished look to the entire picture: hence, probably, the second defect, which is a certain artificiality of appearance that detracts from its strength, and leads to that want of relief for the foreground and retiring effect for the distance which, apart from variety of tone, we are accustomed to call the result of atmospheric truth in painting. We are aware that an effect of a long and rough journey upon a peat-stained torrent is that its whole body becomes suffused by bubbles

of air, specks of earthy matter and other impurities, so that, to a great extent, the lucidity of the fluid is destroyed, it, for the time of disturbance, no longer retains its glassy, onyx-like colour, and that in no small degree the power of its surface to reflect light is reduced; nevertheless, with this knowledge, and after making the allowance for the painter which is due to him as well as to the flood, we are unable to persuade ourselves that the flood would lose so entirely as it appears to have done the qualities of a translucent and reflecting medium. The execution of the foreground is certainly too "treacly," as painters say. We look with interest for another picture by Mr. Graham, and trust he will put his shiny, gum-laden Scotch vehicle into the fire, although it may be the means of setting his house alight.

Mr. E. Gill's *Fall on the Clyde* (325)—the cascade at Cora Linn—shows considerable power of painting and good conception of a landscape as a whole; the rocks are flimsy; the water is fairly done.—*Drifting on the Rocks, Land's End*, (327) by Mr. W. Melby, although rather painty, shows with great skill the effect of light on the sea; the motion of the waves is well studied.—Mr. A. J. Stark's *The Moor Park* (120)—old oaks in sunlight—is very solidly painted, a little dull in colour, and has a good middle distance.—*Cader Idris, from the Peat Moss*, (101) by Mr. E. Boddington, is an example of all that is to be avoided by the conscientious, Nature-loving painter.—*An Autumn Evening* (714), by Mr. A. Ditchfield, effect on meadows, is a charming though not quite solid piece of art.—*The Last Gleam* (740), by Mr. F. W. Stocks, an old tower, night shadows creeping up its walls, is pathetic, though rather commonplace in that respect and capitally painted in tone and colouring.—*Barden Tower* (686), by Mr. F. G. Reynolds, is rather chalky in colour; otherwise, full of good natural qualities.

The good portraits are few this year; to make up for this, it may be said that the good ones are excellent. We think the number of portraits, or, more strictly to write, the number of superficial feet of wall covered by them, is now unusually great; certainly we never saw so many huge full-lengths above the line as now. It is probable that to this cause the characterless and uninteresting nature of the current Exhibition is due. Mr. Boxall's *J. C. Moore, Esq.* (54) is a charmingly toned and most artistic picture, the flesh nearly perfect in all but finish, very good in colour.—Mr. H. T. Wells's *Warden of Merton College* (86)—a seated figure, in academic robes—is fine in character and modelling; a very sound piece of work, the colour of which, as displayed in the treatment of the crimson and red gown, is highly commendable. Mr. Wells's large group of portraits, *Volunteers at a Firing Point* (374), leaves nothing to be desired in portraiture, except a little warmth of colour over the whole; parts are warm enough; the likenesses are excellent. Sober, modest, sound and strong, there is more good workmanship in this picture than in half the mass about it; the flesh modelling is excellent. *Miss Jeffray* (611)—a miniature—is very delicate, bright and solid.—Mr. J. P. Knight's *J. T. Caird, Esq.* (96) is broad, effective and characteristic as a portrait. *J. Crossley, Esq.* (195) is a first-rate example of official portraiture, the very thing for a town hall, from the face to the clothes and furniture. Mr. Knight had an unusually good subject here.—One of the most striking portraits is that of *Dr. Quain* (90), by Mr. MacIac, a thoroughly hard picture, but nearly perfect in other qualities except colour in the flesh, which is very much like painted leather.—No. 93, *The Justice General of Scotland*, by Mr. J. Phillip, is another artist's portrait, and a very fine one so far as the head is concerned; but, strange to say, one of the ablest of our figure-painters has given but a feeble action to the figure here; the execution is bold, the painting rich to excess.—One of the very few refined portraits here is that of *Mrs. Holford* (293),—a lady with a child,—by Sir C. Lindsay. Although we do not care for such backgrounds as this very able artist has here depicted, it is not too much to say that he has the rare ability to paint a lady or a child gently and pleasantly.

The Architectural Drawings get fewer and lower

in merit as each year goes by. Mr. B. Ferrey's *View of Romney Church* (763) will provoke as much astonishment as anger at the proposal to restore it "as a memorial to the late Viscount Palmerston, K.G., and to contain a recumbent figure of that statesman." Is the old abbey to cease being a church when put to this noble service?—Mr. Street's *Parish Church at Leamington* (776) is a fine example of composition, well massed and proportioned.—Mr. J. Somers Clarke's *London Station for the Midland Railway* (789) looks all square, as if it had been cut of wood by a carpenter, and has much of the look of a Swiss chalet on an enormous scale.—Mr. H. Jones's *Interior of the London Guildhall* (765) will please students; not so the showy model of the *Proposed Decorations to the Interior of St. Paul's* (801), by Mr. F. C. Penrose (Sculpture Room). Few who look at this pretending model will fail to detect the tricky arrangement of the baldachino over the altar, so that its arch is reproduced in the picture-glass behind; a childish folly, that is beneath the dignity of architecture, and fittest for a peep-show. Nothing can be worse than the designs of the picture-glass in the windows.

Among the pleasantest pieces of Sculpture here is the portrait-statue, by Mr. J. Durham, *A Perilous Plaything* (839); this does not appear to be finished, and would be better if "carried further." *Waiting his Innings* (853) is prettily composed; a portrait-statue of a fine youngster of genuine English type.—By far the best ideal design here is Mr. Woolner's very spirited statuette of Puck (932)—a masculine sprite rousing a frog from repose by a touch of his foot; the face full of glee, apt to the subject, and admirably wrought throughout: see the supremely sound modelling of the sinewy flesh of the elf.—The portrait-statue, *Curiosity* (840), by Mr. J. Adams, has the drapery unaccountably modelled and very rough.—Mr. Macdowell's *Children of Mr. Pender* (846) shows a pretty composition; the style artificial, the drapery untrue to Nature.—*Cupid in Love* (851), by Mr. T. Sharp, is not half finished.—*Viscount Combermere* (864), by Baron Marchetti, is characteristic, but unsoundly wrought. *Lady Alice Hill* (879) has the same good quality, but a very unfinished surface; a mere sketch: see the extraordinarily quaint shoulders and neck, with their bad modelling. There is much spirit, of a showy sort, in the *Bronze Statuette Cup for the Deanville Races* (898), by the same: a cleverly conceived sketch of the decorative order, not good Art. *The Rev. E. Goddard* (902), bust, is the best of Baron Marchetti's works here: a capital sketch for reproduction in terra-cotta, for which material its rough surface would not be unfit.—Sir E. Landseer's coloured group, *Stag at Bay* (942), has spirited design and capital execution for a sketch; the colouring, being opaque, and not, like ancient polychromatic sculpture, clear and transparent, looks heavy, spiritless and rough.—*Captain Field* (978), by Mr. T. Fowke, is a very spirited, sober, and cleverly-wrought little figure of a soldier.—Mr. Ewing's *Rev. Dr. N. M. Leod* (1045), bust, is bold rather than rough, full of character and generally satisfactory.—On the whole, we think there is considerable improvement visible in the execution of the ghastly rows of busts here; certainly character—which alone can render such works interesting—is more rife among them than usual.

#### FINE-ART GOSSIP.

The receipts for admission, &c., to the South Kensington Museum for the year 1865 have amounted to 1,204l. Considering the smallness of this sum, and the cost of gathering it, which is probably 200l. or 300l. a year, as well as the impediments its existence implies to have been interposed to public use of the collections, it is questionable whether the plan pursued at the British Museum and National Gallery with regard to the admission of visitors is not preferable. It is never to be forgotten that, whatever may be urged to the contrary, the South Kensington Museum is comparatively remote from the residences of many visitors, who, to get to it, must pay in money,

fatigue or time, much more than would be needed for a visit to a centrally-placed collection. Why then interpose a tax, the effect of which must be far greater than its pecuniary results appear to be, for admission? We think that if the Museum were opened five days in the week to the public, and one day to students only, the results would be satisfactory. Also, to compensate students for the two private days they would thus lose, we should open the collections on the five public days to them only from eight until eleven o'clock A.M.: before the latter hour the attendance of the public is comparatively trivial. To compensate the very few attendants who, on behalf of the students, would be required to come earlier than is now their practice, we would reduce the nights of opening until ten o'clock from three to two, by closing the Museum, according to the season, on Tuesdays at four, five, or six o'clock. On Tuesday evenings we have often been in the Galleries, when it was obviously not worth the cost and trouble of opening them, so sparse was the attendance. A considerable portion of the 1,204l. named above as received at the Museum is, no doubt, derived from the profits of the sale of Catalogues; this would probably not be diminished by the reduction of the hours we suggest, while the number of visitors would undoubtedly be enlarged by increased facilities for their admission, the effect of which would be to reduce the risks of crowding.

By many it is believed that the presence of a skull, or Death's head, in a portrait testifies to the fact that such a work is posthumous. Independently of other, and ample, means for disproving this notion is the following note by Evelyn ('Diary,' 1648, July 1): "I sat for my picture, in which there is a Death's head, to Mr. Walker, that excellent painter." This is the picture now in the National Portrait Exhibition—No. 1015 A. The practice of introducing skulls in portraits of the dead was, nevertheless, not uncommon: see Walpole's (Virtue's) account of the portraits of the family of James the First, as engraved by William Passe—'Anecdotes of Painting,' pp. 862 and 865 (bis), edit. 1849, where the King, Queen, and Prince Henry are referred to as accompanied by skulls.

An old story about Wilkie has lately been revived in gossip. This relates to his behaviour when on the Hanging Committee of the Royal Academy Exhibition. It has been told in so many different ways that we may as well give the version of the Messrs. Redgrave, in their lately-published 'Century of Painters of the English School,' vol. ii. p. 295: "He (Wilkie) was of a very cautious disposition, slow to make promises, but careful to keep them when made,—clinging strongly to his countrymen. Some good instances of this are told in his Life; and one of his colleagues on the Hanging Committee tells how Wilkie carried a picture about, from room to room, for two or three days, trying it in every conceivable place, in hopes of hanging it especially well. 'Why do you carry that picture about?' said his brother-member. 'It's Geddes's,' answered Wilkie. But he was mistaken: it proved to be the work of an Englishman; and the picture was immediately dropped, to take the common fate. On the same occasion, his two companions being away for a short time, found, on their return, one of the rooms hung entirely with Scotch pictures on the line. Wilkie had taken advantage of their short absence to serve his countrymen. But this arrangement was soon set aside. 'This won't do!' they both exclaimed; 'it is a perfect Scotland Yard. Take it down, carpenter!'" These characteristic actions must have taken place either in 1821—when Wilkie was on the Council with Collins, James Ward and Mr. A. Cooper—or in 1830, which is the more probable date, when his colleagues were James Ward, Constable and Mr. Baily. The first was, we suppose, not on the Hanging Committee of that year. In 1838 Wilkie was also on the Council; but, even if he had been on the Committee, he would by that time have learnt better than to attempt such a breach of trust as is implied by the conduct thus described.







The Sacred Harmonic Society and the Philharmonic Society might regulate their proceedings on the principle of considerably sparing the labour of overtaxed critics. What now remains to be said of the admirable discipline with which Mr. Costa has wrought up a society, however well meaning, for a long time incomplete, into the first gathering of its kind in Europe,—yet which pertinaciously abstains from anything like novelty? Inexhaustible as is the success of the work, there is nothing more to be told concerning 'Elijah,' the last Oratorio performed. Neither is there any necessity for us to fill space with again discussing known Symphonies, Overtures, and *Concertos*, roughly produced as they are, at the Philharmonic Concerts. Of M. Gounod's Symphonies we have already recorded our judgment. Though good, they are not his best works.

Mr. Sims Reeves gave his concert on Monday evening. His programme included as novelties a song by M. Blumenthal, and Mr. A. S. Sullivan's "Sigh no more, ladies."

Besides these entertainments, one of Mrs. J. Macfarren's pianoforte receptions has taken place; also a *Madinée* by Miss Amy Coyne, who aspires to high honours as a pianist, and whom we may meet again. Concerts have been given by the *Glee and Madrigal Union* (the last of the series); and by Master Richard Coker, who presents himself as the boy-soprano. This is a hazardous adventure, seeing that the chances of destruction of the voice attending it are neither few nor far between. Herr Pauer gave his concert yesterday, of which, as one of the most legitimately artistic exhibitions of the season, we shall speak seven days hence.

Saturday Concerts are going on at St. Martin's Hall, auspice Mr. Howard Glover. Will it be believed, even by those the most familiar with the infirmity of theatrical vanity, that Madame Grisi, after the recent sad scene at Her Majesty's Theatre, consents to allow herself to be announced to sing there? We cannot choose but speak of such a mistake as pitiable. Has the mature ex-Queen of our Italian stage forgotten the last lamentable appearance in London of a greater Queen than herself,—Pasta? Of a similar exhibition, with similar consequences, made many years earlier by Mara the magnificent, Madame Grisi has probably never heard.

The Pianoforte Quartett Association advertises its series of four concerts.—Mr. John Barnett announces for his concert a new Pianoforte Trio.

LYCEUM.—'The Corsican Brothers' has been revived by Mr. Fechter, who was the original representative of the two brothers, *Louis and Fabien dei Franchi*. As the best ghost-story on the boards, this piece will be always acceptable to that class of spectators who prefer supernatural assumptions to the ordinary experiences of life. Mr. Fechter has endeavoured to impart novelty to the treatment of the subject by altering the stage-arrangements. The ghost no longer glides upwards to appropriate music, until he reaches the shoulder of the musing brother, but appears first in an illuminated column in the Corsican home, which assumes the dimensions of a palatial chamber; and, secondly, in a haunted tree in the Forest of Fontainebleau, where the two fatal duels are fought. That Mr. Fechter, as the original representative of the twin-brothers, has claims on critical appreciation, is certain; and, it may be added, that he need not fear the rivalry of the best of his successors. His impersonation is marked by superior refinement, and the direct action of an intelligence that had conceived for itself the characters that it supported, independent of imitation; an affirmation not to be made of any other representative of the parts. This advantage Mr. Fechter is likely to retain; for while he is more quiet in his style than any of his competitors, he is at the same time decidedly more natural and interesting. Mr. G. Jordan, as *Chateau Renaud*, rather illustrates the "heavy lightness, serious vanity," of the poet of the love-sick Romeo than the gay incarnation of fashionable frivolity intended by the playwright of this highly sensational drama; nevertheless, he deserves credit for good intentions, and looks the character far better than he acts it. The fight was well managed, less melo-dramatic than it is

generally represented; and, thus relieved of some extravagancies of detail, more acceptable to an audience pretending to taste as well as fashion. The scenery, by Mr. T. Grieve, is admirable.

#### MUSICAL AND DRAMATIC GOSSIP.

ONLY some circumstance of exceptional curiosity and interest can justify any journalist, not belonging to the *Jenkins* family, from alluding to private festivals, be they ever so brilliant. Such a one presents itself in the fact of a new work having been produced in what may be advisedly named as the most artistic, original and hospitable musical house in London. No meetings of their kind better than those of the Moray Minstrels can be within the circle of any man's experience. The part-singing of the Cologne *Männergesangverein* does not surpass that of our countrymen, some of whom are distinguished in other arts than that of Music. The other evening, however, at the close of the season, an act of their excellent singing was followed by the production of a farce operetta; capably acted and spiritedly sung by three gentlemen. The words, of the best possible fun, without a tinge of coarseness, and exceedingly well cut out for a composer's purposes, are by Mr. Burnand; the music, by Mr. A. S. Sullivan, is of the brightest, freshest, most piquant conceivable quality; let it be recollected it comes from the hand of the best illustrator of Shakespeare's lyrics that England has had, the hand which gave our Italian Opera stage one of its most elegant of modern ballets; the hand of one who has completed an opera waiting for a hearing, who has produced good and serious things in church music, and whose first Great Symphony has made a deep impression by its distinctness of idea, elegance of fancy, and science of treatment. If here be not the versatility which establishes a universal reputation, we know not where to look for it. The Amphitryon is as much to be envied as to be thanked, who has the taste and the power to provide such an entertainment which (like Mrs. John Gilpin's wine) was

—both bright and clear.

A "Church Choir Festival," the third of an annual series, was a few days since held in the parish church of Doncaster. The singers numbered five hundred. A festival of the Hampshire choirs is to be held shortly at Winchester. At this a thousand voices will be assembled. A meeting of the College of Organists the other evening was held in the renovated church of St. Michael's, Cornhill, at which prizes were given; one to Mr. Hainworth for a voluntary, another to Mr. Hiles for an anthem.

The London Glee and Madrigal Union, which gave its last concert of the first series on Thursday afternoon, announces a second series, to be also given in St. James's Hall, commencing on the Thursday afternoon of the next ensuing week.

Opera in English has found, as in former years, a summer home in the Surrey Theatre, under the management of Madame Jenny Baur. The speculation is said to promise well. Mr. Balfe's 'Satanella' has been given, and 'Don Juan' has been announced, with Miss Ida Gillies as *Donna Anna*. This is the third contemporaneous representation in London of that imperishable opera, which, Mozart modestly assured his correspondents, he wrote "for himself and a few friends."

It is with pleasure that we perceive the increasing attention drawn to the system of singers' "royalties," which has told with such unwholesome force on the concert-bills of the last ten years. From whichever point of the compass the subject be viewed, it is a false, dangerous practice, trenching on the verge of "bribery and corruption." Every one indisposed to bow his knee to the Golden Calf cannot too consistently and persistently protest against the abuse. The public would do well to take up the cause by declining to accept the faded trash which is at once such a relief to the singer's idleness and want of research, and which furnishes such an extravagantly rich lining for his pockets.

Messrs. Ewer & Co. announce a "Complete Edition" of Mendelssohn's pianoforte works. On running this over the catalogue proves anything but complete; seeing that it contains neither the duett variations, Op. 83A, nor the *allegro brillante*, also

a duett, Op. 92. There may be other works (possibly of minor importance) omitted; but the matter should be looked to, while there is yet time, if the collection is to keep the promise of the announcement.

It will be satisfactory to the friends of Herr Molique to learn that the result of what has been done "to speed the parting guest," has borne fair proportion with their intentions. Still, we reiterate, musicians may still serve one of the best men of their order, who ever adorned it,—by recollecting his music.

Signor Rossini is said to have written a wise letter to the Pope, pressing on His Holiness the revision of that exclusive statute which proscribed any use of the female voice in the Romish Church.

Nicola's 'Merry Wives of Windsor,' in a French dress, has been produced at the Théâtre Lyrique, Paris, without any great result. This opera seems to find good fortune nowhere save in Germany. The music is a mixture of many styles and many schools, and the flavour of individuality is wanting. Yet how much better is it on whatever side it be judged, than the music of the luckier M. von Flotow's best opera, 'Marta'!

Another new opera, 'Claudia,' was produced on the 20th ult. at the Canobbiana Theatre, Milan, without any marked success. The honours of the evening (a Correspondent says) fell to the music of a new ballet 'Estella,' with music by Signor Giorza.

The indefatigable Abbé Liszt, not ill described many years ago as "a soul of fire in a frame of iron," has returned from Paris to his duties and honours at Rome, there (Rumour adds) to undertake the composition of a new Oratorio, 'Christ.' It may be doubted whether any musician, dead or living, has ever covered so much paper with such high and picturesque ambition in the choice of his subjects as this truly singular man. Nevertheless, he is not yet placed as a composer; such acceptance as his music has found being explained by the unrivalled fascination of his personality.

The Lower Rhine Festival at Düsseldorf appears to have gone off with unusual spirit, thanks, in part, to the presence of Madame Goldschmidt. She does not seem to have sung her "swan-song" there, since she was announced for an immediately subsequent festival at Hamburg, now over. The other principal vocalists were Mdlle. von Edelsberg and Madame Orvil Flintsch, who vanished for a time from her profession on her marriage, the dreary Dr. Gunz and the dry M. Stockhausen (for dry he is with all his good vocal and musical qualities). Madame Schumann and Herr Auer were the instrumental solo-players.

We are assured by the *Orchestra* that Mdlle. Beatrice has been successful at Edinburgh in Mr. Palgrave Simpson's new play, 'Broken Ties'; also that a new *Contata*, by Mr. Dunne, has been produced in Dublin, under the title 'Myras.'

There seems no want of new theatres springing up in town and country. We read flourishing accounts of what the new theatre in Holborn is to be; while reports are in the provincial papers of new "temples of the drama" (as Mrs. Curdle might phrase it) having been opened at the enterprising town of Middlesborough, and at South Shields.

The deaths of two ladies, well known in the theatrical world, are among the events of the last busy days. One of these was Miss Lee, well known during many years as a refined and useful actress of the second class; the other the lady who has sung as Miss Cottrell, and (little more than a week ago) as Mdlle. Edi in Mr. Mapleson's Italian Opera company. Her decease was very sudden.

#### MISCELLANEA

Berkhamstead Common.—Mr. Augustus Smith has printed a pamphlet in defence of his midnight raid on Berkhamstead Common. We note, however, the absence of certain facts which are necessary to the formation of any just opinion as to the merits of his case. These we briefly state. Berkhamstead Common, in old time, when its miles of gorse were in bloom, was so beautiful that Linneus knelt down in presence of it to thank God for showing him such a sight. And it was the de-

sire of Earl Brownlow his and friends that this noble waste should be preserved in its natural state, instead of its vegetation continuing to be destroyed at random. With this view, and to prevent its falling into the hands of a building company, the estate was purchased of the Duchy of Cornwall, in the year 1861, for the sum of £144,000 (one hundred and forty-four thousand pounds) and Earl Brownlow having, partly prior to that date and partly since, acquired by purchase or exchange nearly the whole of the common rights (upon what liberal terms let the Berkhamstead School bear witness!), except those belonging to the Ashlins and Haresfoot estates, determined to "approve" a portion (about one-third) of the waste adjacent to his park, leaving uninclosed, on the Berkhamstead side, nearly two-thirds of the whole common; this, in accordance with the provisions of the Acts for facilitating the inclosure of commons in England and Wales (by G. Wingrove Cooke, 4th ed., 1864) in which we find, c. 6, p. 65, that, "while sufficient common is left to the commoner, the owner of the soil may plant trees, breed conies, depasture cattle, grant licences to strangers, and enclose, or, as the law terms it, *approve* the common." In the present instance the amount of common left uninclosed was trebly sufficient to represent the remaining unpurchased rights. And if Earl Brownlow had no such manorial rights and powers as he has assumed, then it would seem that his expensive purchase was a mockery. This, however, is a question for the law courts in which the case will be tried. We are only stating the grounds of that act which has been looked upon and represented as an unjustifiable attempt on the part of Earl Brownlow to take possession of other people's property. Mr. Smith pleads that his removal of the fence was accompanied by no more destruction than was necessary. This is strangely at variance with the ocular facts, that much of the strong seven-barred iron railing was rolled up lengthwise, and the gates destroyed in old inclosures, as well as on Earl Brownlow's private carriage-road.

*President Lincoln's Anecdote.*—The anecdote said to have been related by Abraham Lincoln to the Chilean admiral [*Athen.* No. 2013] is not original; it is to be found in Sir Francis Bacon's 'Apophthegms':—"Master Mason, of Trinity College, sent his pupil to another of the Fellows to borrow a book of him, who told him, 'I am loth to lend my books out of my chamber; but if it please thy tutor to come and read it here, he shall as long as he will.' It was winter, and some days after the same Fellow sent to Mr. Mason to borrow his bellows; but Mr. Mason said, 'I am loth to lend my bellows out of my chamber; but if thy tutor would come and use it here, he shall as long as he will.'" Trinity College, Cambridge, was Sir F. Bacon's own college. ALBERT BUTTERT.

*Bents.*—The sands upon the eastern coast of Northumberland are "bound together," and form very valuable pasture-land, in some seasons of the year, by means of the roots of the *Carex arenaria* and *Arundo arenaria*, or "bent grass" of botanists. In this locality we have the names of houses and cottages from them, as "Bent Hall," and the cottages "The Benty." B. N.

*Spenn.*—When I was a boy in the West of England, and used to go and see the wild beasts—one of the few things they ought to do which boys will do without being told—I chanced to go to a show which had a boa constrictor, with an apartment all to himself. When the time was coming to open the door, the keeper went round trying to get extra fees, and he repeated again and again, "All them as wants to see the boa constrictor, please to *spenn* the keeper." By manual context, &c., it appeared that the word implied a desire for a penny, without objection to twopenny. There could be no doubt about the sound, for I and my school-fellows followed the man about, heard him say it at least fifty times, and tried to make out the etymology. Has any reader ever heard the word? Or can any one trace it? B. E. N.

TO CORRESPONDENTS.—J. C.—T. G.—E. H. G. W.—J. L.—received.

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